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1891-92.

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First Concert,
Wednesday Evening, Oct. 21,
At 8 o'clock.

PROGRAMME.

Tschaikowsky - - - - - - - Suite, Op. 55

Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.

Gounod - - - - - - Aria from "Queen of Sheba"

Wagner - - - - - Good Friday Spell, from "Parsifal"

A. Thomas - - - - - - Polacca from "Mignon"

Berlioz - - - - - - Overture, "Benvenuto Cellini"

Soloist, Mme. LILLIAN NORDICA.

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In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation: —

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted.

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"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became proundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,—a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible exception of "Eugene Oniégin," his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by, César Cui, who says that the author of the "Enchantress" is, above all, a composer of instrumental music, and that his principal

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strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The character of his music is generally melancholy, effeminate, tender, and plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moidanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking,—a means that has caused many of them to end tragically.

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed

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nose and mouth, fresh complexion, and mustache with its upturned points, give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first; while the additional apparatus employed in the fascinating *scherzo* includes triangle, drum, and tambourine.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation 1.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison, while the wind instruments, in octaves and two parts, have a counterpoint above it.

Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the princi-

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pal flute; the second flute executes a counterpoint of triplet semiquavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

VARIATION 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

VARIATION 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

VARIATION 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

VARIATION 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

VARIATION 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

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Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continuous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12. *Finale: Polacca.*

Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

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The so-called "*Charfreitags-zauber*" music occurs in the third act. It is Good Friday morn. The scene represents a flowery meadow, which, as if made fertile by the holy tears of repentant sinners (as Wagner has poetically expressed it), glows with beauty at an early dawn on a sunny spring morning. The only habitation visible is a small hermitage, the retreat of Gurnemanz, an aged knight of the Grail. Parsifal, arrayed in full armor, arrives upon the scene, after many years' wandering and purgation, and is recognized by Gurnemanz as the savior of the Grail by the fact that he is carrying the long-lost spear, for the loss of which precious relic the Brotherhood of the Grail have suffered the direst calamities. The action of that portion of the scene, the accompanying music of which is about being played, includes the anointing of Parsifal as the future King of the Grail; Parsifal's baptism by Kundry; and Parsifal's reflections on the position in which he finds himself.

The music, in its arrangement as a concert piece, may most properly be regarded as a "tone-picture," descriptive of the peaceful stillness of a sunny Good Friday morn, and suggestive of such solemn thoughts as fill a contemplative Christian mind at such a time. In regard to its exquisite beauty as "absolute" music there can be no question. An analysis of its contents shows it to be based on a series of typical phrases, or "leading motives," as they have come to be called, which, with a single exception, have been employed in previous parts of the drama, and for hearers of the entire work have by this time become familiar and recognizable as to their significance.

Overture, "Benvenuto Cellini," Op. 23. **Berlioz.**

Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the

reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, Von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and, after a pause, is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now reenters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,— technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet

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figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crochets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

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(*b*) Richard Strauss – – – – – – "Serenade"
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Weber – – – – – – – Overture, "Euryanthe"

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Lebhaft (*vivace*).
Sehr mässig (*molto moderato*).
Nicht schnell (*andante*).
Feierlich (*religioso*).
Lebhaft (*vivace*).

This splendid symphony, though numbered the third, is really the last of Schumann's four. It was composed between the 2d November and 9th December, 1850, and therefore very shortly after its author had entered on his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The symphony is known in Germany as "the Rhenish," probably because Schumann was in the habit of saying that the first impulse toward its composition had been produced on his mind by the sight of the Cathedral at Cologne, and strengthened by the grand ceremonial of the installation there of the Archbishop as Cardinal, which he witnessed while engaged on the symphony. The impression which the ceremony referred to made on his mind he has recorded in the fourth movement or introduction to the *finale*, which in the *MS.* score is entitled "Im Character der Begleitung einer feierlichen Ceremonie,"—as if to accompany a religious ceremonial. The other portions of his work Schumann used to say were intended to have a popular or national (*volksthümlich*) cast, which is most perceptible in the second (answering to the usual *scherzo* or *minuet*) and the last movements, and is probably also implied in the German headings to the movements substituted for the usual Italian ones.

First Movement.

The first movement, *lebhaft*, in E-flat, starts at once with its

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vigorous principal subject, scored for full orchestra, accompanied by the second violins and violas in chords of quavers, and by the rest of the band in notes corresponding with those of the theme. It is impossible, as one listens to this striking opening, not to feel that the composer has something original to say, and means to say it in an original fashion. The strong rhythm in sections of two bars is a marked feature. This is continued in a similar strain for twenty bars, and is then attacked *fortissimo* by horns, bassoons, violas, and basses; but hardly has its repetition begun before, at the fifth bar, an energetic subordinate theme is introduced, and again — after a few bars *diminuendo* — a second "subordinate" subject of importance is introduced. An interlude of twelve bars leads back to the tonic, and starts the principal subject again *fortissimo*. The two subordinates follow, though transferred to keys which modulate gradually toward G minor, in which the "second subject" proper is then introduced, melodious in character, and in instrumentation and rhythm a complete and charming contrast to what has preceded it (wood-wind and basses). After this the rhythm of the first subject is returned to, and the first part of the movement is speedily brought to a close in B-flat, chiefly by transposed material from the different motives.

At this point in the movement a repetition of the entire first part generally takes place; but Schumann breaks through the rule, and proceeds at once to the middle portion or development of his movement, leaping at one bound from the key of B-flat to that of G major. From this point the different subjects and phrases already noted are worked thematically with great ingenuity and effect for nearly two hundred bars. The fiery principal theme and its more graceful and

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feminine relative, the second subject, change places over and over again, but never reappear without being transferred to another key, and adorned with some fresh blossom or ornament.

The climax for this wonderful piece of development is reached on the re-entrance of the principal subject in E-flat; that is to say, at the beginning of the third part of the movement. The return to the key of E-flat after so long an absence and so much persistent and almost over-rich modulation, the mysterious *pianissimo tremolo* in the strings, accompanying the melodic strain constructed on the principal subject, and played out *forte* over the B-flat pedal note in the bass, combine to produce something not alone new, but also extremely charming. There are few finer passages in Schumann, or indeed in any orchestral music, than this return. After this, the third part of the movement begins *fortissimo*. It consists of the usual repetitions from the first part of all the leading subjects, with the matter of the second subject transferred to its relative keys (namely, from G minor and B-flat to C minor and E-flat), and materially abridged. A vigorous *coda*, in keeping with what has preceded it, and closing in the tonic, completes this noble *vivace*.

Second Movement.

The second movement of the work — *sehr mässig* (or, to use the more customary Italian phrase, *molto moderato*) — stands in the place of the *scherzo;* but, instead of the quick and lively time usual in modern symphonies, we have a piece in the mould of the more antiquated and dignified *menuet galante*. Its principal melodies are worked out with great ingenuity in all sorts of imitations.

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Third Movement.

The third movement, *nicht schnell*, in A-flat, is, in fact, a short *andante*, and has the unpretending form and spirit of a "song without words." Its subjects are of a calm and conversational character, the orchestra is reduced by the omission of the drums and of all noisy brass, and the whole has the dreamy air and accent of some mediæval Rhine legend. It opens with a melody assigned the clarinets. A second follows, and then a third, in the bassoons and violas, with a pretty moving figure in the 'cellos, and the whole forms a charming little picture of repose and sweet sadness, with a close of especial beauty.

Fourth Movement.

The fourth movement, *feierlich*, or *religioso*, in E-flat minor, embodies, as already stated, the impressions received by the composer when witnessing the enthronement of the Cardinal in the Cathedral of Cologne. The orchestra is again enlarged to its fullest extent. Indeed, it will be noticed that the trombones — "Tuba mirum spargens sonum" — which Mendelssohn used to say were "too sacred to be often used," and which Schumann in his first symphony showed that he knew well how to handle with religious effect — are here introduced for the first time in the work. The opening subject in E-flat minor is in true antique ecclesiastical form. With the closing E-flat of this theme, an interlude, founded on the previous subject, is associated. The original subject is then continued, mostly treated "in imitation" in the fourth and fifth. The interlude phrase is likewise added and treated in imitation, so that by degrees the movement takes for some time the form of a miniature

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double fugue. The first variation is marked by a conversion of the rhythm from common to triple time; the second variation by a return from triple to common time, with a new tremolo accompaniment in the 'cellos, violas, and second violins; lastly, its flow is unexpectedly and most effectively arrested by a solemn *fanfare* in B major (all brass and wind) answered *pianissimo* and with magical effect by the strings, flutes, and oboes. The strain in B major is then repeated *fortissimo*, and a short modulatory interlude leads back to a closing cadence in E-flat minor. The movement bears witness that harmony and counterpoint, even when employed in the "Stilo Ecclesiastico," can be made powerful dramatic agents, for the whole movement contains but one melodic theme of eight bars; and yet the picture which it aims to represent is complete, and the impressions made upon the mind of a great poet by thousands of people accompanying a grand ecclesiastical ceremony in the magnificent Cathedral of Cologne are faithfully preserved within these wonderful sixty-eight bars of instrumental music.

Fifth Movement.

Of the fifth movement, *lebhaft*, or *vivace*, we learn from Schumann's biographer that the composer aimed to embody in it the bustle and flow of Rhenish holiday life, on coming out into the town, perhaps after the conclusion of the ceremony in the Cathedral. It returns to the popular or national character of the earlier movements, and is written in the usual character of a symphony *finale*. Its first part contains three thoroughly developed melodies. The first is of course in E-flat, given out by the strings and soft wind, and repeated by the whole orchestra. The second, if it be

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not rather the continuation of the former, is also in E-flat, and is a most lively strain. The third, properly the counter-theme of the movement, begins in the key of B-flat in very light style, but is quickly abandoned by an unusual turn into A-flat, the sub-dominant, on a new melody. These themes all partake of the character of dance tunes. In the transition from the first two of them to the third, the theme of the preceding movement is introduced; and, at the thematic treatment in the middle part, the interlude phrase of the same movement is introduced and worked in imitation in connection with the different subjects of the *finale*. Toward the end of the movement in the *coda*, the ecclesiastical subject of the fourth movement is introduced in close imitation, accompanied by a figure in the 'cellos in 6-4 time. A short and festive *stretto* concludes the work brilliantly. (Reduction of analysis by Sir George Grove.)

Intermezzo from "Cavalleria Rusticana." **Mascagni.**

It is more than two generations since Italy resigned her leading position in music to the kingdom of Germany.

The succession is a natural one; for it stands for the domination of the intellectual over the sensual. But with Verdi passed the "Traviata" period, a new light began to dawn south of the Alps, which Verdi himself reflected in his "Aïda," the Manzoni Requiem, and "Otello." Contemporary with him in his later period are Ponchielli and Boïto. The new Verdi and these his *confrères* write with no less emotional force than the composers of the previous Italian group, whose popularity with the present generation of Americans depends almost wholly upon the older promoters of the barrel-organ industry, who continue to grind the "Phantom Chorus" and the "Liberty Duet" which their more progressive brethren in the trade have long since discarded in favor of the "Pilgrims' Chorus" and "Céleste Aïda." But these Italians of the present, while retaining their passion for tune, have emulated their colder neighbors of the North, and in their compositions for the theatre have dignified their art by giving a greater unity to the relation of music and text, and by a more serious consideration of the possibilities of the orchestra as a factor in dramatic expression. The opera is the form of musical expression most natural and at-

tractive to the warm and comparatively superficial temperament of the Italian, and it is to the theatre one looks for positive signs of a musical change among them. Following Boïto, the composers who have come out of Italy, to whom the world has given ear, are Franchetti and Pietro Mascagni. The son of the Jewish banker is still an unknown quantity; but the Livornese lad has already struck fire.

The story of "Cavalleria Rusticana" (Rustic Chivalry) is to-day known in two hemispheres. An eminent amateur and publisher of Milan offered a prize for the best one-act opera. The successful competitor among seventy-two was Pietro Mascagni, whose early life, spent at the conservatory at Milan and with itinerant companies performing standard works, gave no indication of future greatness or even temporary fame. It was at Cerignola that Mascagni first heard of the prize competition, but fifty days before the limit of time would expire. The call to compose seemed that of fate, but he despaired of a libretto. His friends, knowing what he wanted, took one of Verga's stories and fashioned the book of "Cavalleria Rusticana," sending the sheets piece by piece to the waiting musician. The opera was completed in time, and won the unanimous verdict of the committee appointed to adjudicate for the enterprising publisher, Sonzogno of Milan. He immediately published the work at his own expense, and it was first performed at Rome, May 17, 1890. From Rome it went northward, bounded the frontier, and was heard in Berlin, Dresden, and other progressive capitals of Europe. The momentum resulting from the first performances among the hot-blooded Italians seemed scarcely to cool when the work reached Germany, and at the present writing the United States is being treated to performances of the work, so piratical and unworthy in the main as to sadly misrepresent the composer.

Mascagni's model is evidently Verdi; but the younger man brings to his task a youthful vehemence — not license, for his opera is cast in conventional Italian form — which tells with astonishing force.

"Cavalleria Rusticana" was originally in two acts; but, as the prize offered by Sonzogno was for a one-act opera, the composer wrote the *intermezzo* played to-day instead of dropping the curtain. No less a critic than Edward Hanslick calls the *intermezzo* a charming piece of beautiful tone color.

Mascagni's new opera, "L'Amico Fritz," was brought out last month at Rome, and, contrary to the expectation of the cynics, was successful.

Overture, "Euryanthe." **Weber.**

The great success of "Der Freischütz" in 1821 turned the attention of leading opera managers to Weber, who contracted with Dominico Barbaja to write another opera. Barbaja, it may be said, operated extensively in Southern Europe, but particularly at the Kärnthnerthor Theatre, Vienna. After much trouble, Weber ac-

cepted a libretto at the hands of Wilhelmine von Chezy, a bluestocking from Dresden (whom Hanslick once called witty). This eccentric person laid before him a sketch made from a German translation of an old French romance, which he called "Histoire de Gérard de Nèvers, et de la belle et vertueuse Euryanthe, sa mie." * The opera failed, chiefly because of the utterly meaningless libretto of the Von Chezy, of whom it is related that, on the night of the first performance of "Euryanthe," Oct. 25, 1823, in the Kärnthnerthor Theatre, Vienna, coming in rather late, when the aisles were filled, she tried to find her way to the front *over* the crowd, exclaiming: "Make room, make room for me, I say! I tell you I am the poetess! the poetess!"

The opera was mostly written in the summer of 1822, in Hosterlitz, where Weber and his wife and infant son were staying. During that summer Sir Julius Benedict was Weber's pupil, and he writes thus of the work in hand: "Watching the progress of his 'Euryanthe' from the first note to its completion, I had the best opportunity of observing his system of composing. Many a time might he be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glen, muttering to himself. He was learning by heart the words of 'Euryanthe,' which he studied until he made them a portion of himself,— his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his mind, like the bursting of light into darkness. It would then remain there uneffaced, gradually assuming a perfect shape; and not till this process was attained would he put it down on paper. His first transcriptions were usually penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the harmonies or the places where particular instruments were to be introduced. Sometimes he indicated by signs, known only to himself, his most characteristic orchestral effects. Then he would play to his wife or to me, from those incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards maintained. The whole was so thoroughly developed in his brain that his instrumentation was little more than the labor of a copyist; and the notes flowed to his pen with the marks of all the shading of expression, as if copperplated on the paper. . . . The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days."

"Euryanthe," Dr. Philip Spitta says, is Weber's sole grand opera, both because it is without spoken dialogue and because it is much the fullest and longest. He meant to put his best blood into it, and he did. From end to end it is one chain of sparkling gems. There is no question that "Euryanthe" is richer, more varied, deeper, grander than all the rest of Weber's dramatic works. Dr. Spitta's recent writings contain a stronger defence of the libretto of the Von Chezy than this work of that famous literary barnacle had before received.

* The original source of this romance dates to the thirteenth century, and has been drawn frequently upon. Boccaccio borrowed from it for the main incident of one of the stories of the Decameron, and thence it found its way into Shakespeare's "Cymbeline."

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says, "bends and warps every passage to give it a warlike intention." Marx sees in the work Moorish knighthood; Oubibicheff, a masked ball; Bischoff,* a sequel to the "Pastoral"; Ambros sides with Berlioz, while Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.† So the doctors disagree.

* For a performance of the seventh symphony in Düsseldorf, in 1860, L. Bischoff wrote a "programme," of which the following is a translation: "To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter presents us, in a series of tone-pictures, with the blossoming of spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A major symphony leads us into the joyous autumn, the rejoicing of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders (*allegretto*) a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear: 'Dry your tears: youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes, and shalms again summon (*scherzo*) all to the merry dance. . . .

"Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds which lie on the horizon, the hilltops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fulness of the hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

† Here is the version of a humorist which appeared in 1825 in a German musical paper called *Cæcilia:* "When the symphony was first performed, most diverse speculations were rife respecting the meaning of the

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The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Let Grove describe the performance: —

"The programme consisted of three numbers: the symphony in A, described as 'entirely new,' two marches performed by Malzel's*

work. Some said Beethoven had sought to illustrate no particular programme, others that he had endeavored to musically portray the spirit of the age, while some suggested that it was the impression resulting from a visit to a lunatic asylum. For my part, it seems to imply the following ideas: The opening bars announce a marriage to be celebrated with much pomp. The *poco sostenuto* represents the opening of the doors of the grand reception-rooms after the ceremony, the ascending and descending passages of the strings the finishing touches of the servants to the banquet, the double basses evidently are the aged parents, who make a final tour of inspection around the rooms. With the *vivace*, the guests begin to arrive. All the variety of face and costume, each grotesque or beautiful, is here fully and admirably expressed by the music. The next movement, the *allegretto*, is a perfect picture of the nuptial ceremony. The phrases of the violoncellos represent the touching address by the priest, and the rest of the movement consists of the termination of the mass and the felicitations of the guests. In the third movement (*presto*), Venus and Bacchus reign supreme. By the time the *allegro con brio* is reached, the guests have completely lost their heads. The measure is that of a common dance tune, from which all grace is absent. Bacchus rules, disputes arise, and blows are exchanged. Suddenly, the dance is interrupted by a terrific 'Hurrah!' After this comes a short lull; but the festive dance is soon resumed, and increases in wildness till tables are upset, candelabra broken, and the utmost disorder prevails,— accident clearly set forth by a motive given out by the double basses. In short, the *fête* terminates in a wild orgy, from which only a few strong heads escaped."

* Malzel, or Maelzel, was a famous automaton instrument-maker. He also is credited with the invention of the metronome.

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mechanical trumpet with full orchestral accompaniment, and a second grand instrumental composition by 'Herr van Beethoven,'—the so-called 'Battle of Vittoria' (Op. 91). Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf and heard what was going on around him with great difficulty.

"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings, Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of

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the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio, which he first introduced into his fourth symphony; and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

Carnival in Paris. **Svendsen.**

The following particulars regarding the career of Johan Severin Svendsen may be found in an article contributed by Mr. Carl Sievers to Grove's "Dictionary of Music and Musicians": —

"Mr. Svendsen was born at Christiania, Sept. 30, 1840, his father being a military band-master. He very early showed a taste for composition, and at the age of eleven wrote a work for the violin.

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Four years later he joined the army, having then acquired some skill upon the flute, clarinet, and violin, and quickly rose to the position occupied by his father, which, however, was not the height of the young man's ambition. Setting his mind upon nobler things, Svendsen left the army, and entered the orchestra of the Christiania Theatre, subsequently going on a wandering tour through Sweden and North Germany. His situation at this period was not at all enviable; but, when at sad straits at Lübeck, he met with a friend in the Swedish-Norwegian Vice-Consul, who obtained from his king a small annual stipend. A physical infirmity presently compelled Svendsen to give up the violin, whereupon, turning his attention to composition, he entered the Conservatorium at Leipzig (1863), and received instruction from Hauptmann, David, Richter, and Reinecke. Under these circumstances, he wrote a quartet, quintet, and octet for strings. 'The following anecdote of this period,' remarks Mr. Sievers, 'is both characteristic and authentic. On hearing that his octet had been played with great success by the students, Reinecke asked to see it. He declined, however, to suggest any improvements in so splendid a work, but remarked, somewhat sarcastically, "The next thing will be a symphony, I suppose!" Barely a week after, Svendsen laid his symphony in D before his astonished instructor.'

"Svendsen left Leipzig in 1867 with the honorary medal of the Conservatorium, and proceeded through Denmark, Scotland, and Norway, afterwards (1868) going to Paris, where he joined Musard's orchestra and that of the Odéon. In the French capital he wrote his Violin Concerto in A, and other works, including the well-known

overture 'Sigurd Slembe.' When the war of 1870 broke out, Svendsen made his way back to Leipzig, where he was offered the conductorship of the Euterpe concerts, to no purpose, as the society's work stopped, owing to the great conflict which then occupied all thoughts. Svendsen did well in Germany, nevertheless, making many friends and great progress. In 1871 he went to America, returning at the end of the war, and again going to Leipzig and the Euterpe. Subsequently he met Wagner, and spent some time at Bayreuth, his next move being to his native country and city, remaining in Christiania for five years as conductor for the Musical Association there. In 1874 he obtained an annuity from the Norwegian Parliament, and in 1877 once more proceeded abroad. The next year he visited London, and introduced a number of his best works, soon, however, returning to Christiania, and resuming his old post, which he still retains. 'Svendsen's music,' adds Mr. Sievers, 'is all of very high character, remarkable for strong individuality, conciseness, and the absence of anything national or Scandinavian, as well as for an elaborate finish strictly in harmony with the traditions of the great masters.'"



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Goldmark – – – – – Overture, "Prometheus Bound"

Rubinstein – – – – – – Piano Concerto in D minor

Moderato.
Moderato assai.
Allegro assai.

Saint-Saens – – – Symphonic Poem, "Le Rouet d'Omphale"

Soli for Flute.

a E. Bernard – – – – – – – – Romance
b A. Lavignac – – – – – – – – Serenade
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Karl Goldmark was born in 1832, in Keszthely, Hungary. He studied the violin under Iansa in Vienna, was at the conservatory there a little while (1847), and then worked diligently by himself. His "Sakuntala" overture and an orchestral *scherzo* excited attention, and, since the production of the opera "Die Königin von Saba" (Vienna, 1875), each succeeding work has been awaited with eagerness. He has written slowly, and his compositions are comparatively few in number. In addition to those mentioned, the chief are as follows: a symphony, or, more properly, orchestral suite, "Ländliche Hochzeit"; overture, "Penthesilea"; a violin concerto, a pianoforte quintet, a string quartet, the opera "Merlin," and the overtures "Spring" and "Prometheus Bound."

The full title of this overture is "Ouverture zum gefesselten Prometheus des Æschylos." It is not the first time that Prometheus, or the Prometheus-myth, appears in the history of music. Halévy wrote the music for a scene called "Prométhée enchaîné, scène d'après Eschyle." The words were by Léon Halévy, his brother, and the father of the famous playwright and member of the Academy. It was produced at a concert of the Paris Conservatory in 1849, and it was a failure. Halévy had certain theories concerning the music of the ancient Greeks which he wished to exploit; and he therefore wrote the chorus of Oceanides according to the enharmonic system of the Greeks, as he understood it.

Then there is the music written by Beethoven for Vigano's ballet, "Die Menschen des Prometheus," more commonly known as "Die Geschöpfe des Prometheus." It was originally given at the Vienna Court Theatre in 1801. It was revived last October in Berlin, and without success. Singularly enough the original *scenario* could not be found, so another was supplied by the theatre-utility-poet, Professor Emil Taubert. But this was an unnecessary task; for our countryman, Mr. A. W. Thayer, has given the original story of the ballet in an appendix to the second volume of his "Ludwig van Beethoven's Leben," pp. 381–383.

Liszt has given "Prometheus" as a title to one of his symphonic poems; and Saint-Saëns with his cantata "Les Noces de Prométhée" took the prize offered for the best musical work to be performed at the inauguration of the Universal Exposition at Paris. Berlioz was one of the judges. There were one hundred and four cantatas offered for consideration, and the verdict was unanimous in favor of that of Saint-Saëns. (See "Lettres

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Intimes" of Berlioz, p. 304, where he speaks of Saint-Saëns as "one of the greatest musicians of our epoch.") It was afterwards given at the Trocadéro, during the Exposition of 1878. The text is a curious farrago, in which, according to Hanslick, the mental agony and the liver complaint of the sufferer are portrayed, and then his polygamous marriage to "all the nations."

Goldmark has not accompanied his music with a programme. The proper preparation for the understanding of the work — if the hearer cannot enjoy music without mental preparation — is the reading of the play of Æschylus. Or a calling to mind a simple story known to every schoolboy may suffice: how Prometheus tricked Zeus; how he had defended mankind against the god, who wished to destroy the human race and supplant it with a better species; how he helped Zeus in his conflict with the Titans; how he stole fire by holding a rod close to the sun. He made men of clay; and, when Zeus had changed his wife into a fly and swallowed her, he broke open the god's head and let out his daughter, Athene. He taught men the risings of the stars and their settings, carpentry, brick-building, the use of sails. He discovered for them numbers, combinations of letters, and memory. He gave them medicines, he taught the value of brass, iron, silver, and gold. Finally, Zeus was vexed, and he chained him to a rock in Scythia. Even then Prometheus would not give up a secret that threatened the security of his oppressor; and he was hurled into Tartarus, where a vulture preyed upon his liver, which was renewed daily like the widow's cruse. He was released from this disagreeable plight by Heracles; and, according to the amusing chronicle prefixed to Sir Isaac Newton's Chronology, he was set at liberty in the year 937 B.C.

Or the hearer may pursue his investigations, and discover in the music some explanation of the myth in its relations with the discovery of fire or the worship of the sun. He may find the Prometheus, the "chief culture hero," the "inventor and teacher of arts of life," known to all students of comparative mythology, named by one savage tribe Qat, by another Pundjel. He may even trace a resemblance to Wagner's character, Loge.

But there is no need of going out of the sublime tragedy of Æschylus. There is no need of contemplating any other hero than the man bound down in a cleft of a rock in a distant desert of Scythia, where the Daughters of Ocean vainly try to comfort him, and where he flouts the prying messenger of Zeus. The magnificent lines that close the play may serve well as the motto of Goldmark's overture: —

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This overture was first played at these concerts Nov. 1, 1890.

Concerto for Pianoforte in D minor, No. 4, Op. 70. **Rubinstein.**

Moderato.
Moderato assai.
Allegro assai.

Rubinstein is the composer of five concertos for piano and orchestra. The one in D minor is a decided example of classic methods. It should be observed that in the present work Rubinstein trusts for effect solely to the means upon which the classic composers placed reliance. The fullest orchestra employed consists of no more than piccolo, flutes, oboes, clarinets, bassoons, trumpets, two horns, drums, and strings.

First Movement.

The first movement (*moderato*, D minor, C) pays respect to prevailing form by starting with a *tutti*, in which, however, only one of the principal themes is set forth. Rubinstein holds the pianoforte in reserve, but concedes something to a free modern spirit by cutting down his *tutti* to the smallest dimensions. The theme, stated by flute and horn in octaves, is broad in style. It occupies but eight bars, the remainder of the introduction being echoes of its "half-close" ending, or a lead up (*crescendo*) to the solo, which begins with an unaccompanied passage remarkable for varied rhythm. This conducts to the theme, now expounded by the pianoforte with the utmost sonority, chords for both hands being sustained by the pedal while notes are struck in the lower octaves. A full tonic close is at once followed by a continuation of a different character; that is to say, we have a *cantilena*, very graceful and pleasing. The leading thematic material being so far complete, the composer abruptly leaves it and goes on to an episode in which the pianoforte and orchestra alternately take up a brief and serious phrase, relieved by a counterpoint of scale and *arpeggio* passages. Through this the second principal subject in the relative major

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key is approached. Its statement by the pianoforte leads into a short *bravura*, which may be regarded as the peroration of the technical first part.

Second Movement.

The second movement (*moderato assai*, D minor, 3-4) is an example of the so-called song form. After a few introductory bars, the pianoforte (mostly unaccompanied) states the leading melody,—a theme twenty-four bars long and constructed in the most perfectly regular and balanced manner. This is varied and developed at some length, the solo always maintaining its pre-eminence, and the orchestra being used in a most reticent manner. A change comes with the episode (*con moto*), the theme in this case falling to orchestral instruments, while the pianoforte maintains a *moto continuo* of semi-quavers for both hands. At its close the principal melody returns, but is now given to the orchestra, the solo accompanying with quaver triplets. The character of the opening *allegro*, for clearness of thought and conciseness of expression, is fully shared by this easily understood slow movement.

By way of beginning the "working out," a horn restates the first section of the leading theme, preceding thus a brilliant solo which the same melody also follows under new conditions, the pianoforte having it with a flowing counterpoint of quavers in thirds and sixths. The *cantilena* of the principal subject is next dealt with, an interesting point being made by taking two fragments of the melody, giving one to the wind, one to the strings, and using them simultaneously. The section eventually ends with a brief but showy cadence and a "pause." The "working out" seems to close here, and now we meet with a striking peculiarity of this movement. Having treated this first subject as just shown, the composer omits it altogether in the recapitulation, which begins with the episode, goes on to the second subject (now in B-flat), a brilliant climax, and a second cadenza (*senza tempo*), including a long play upon the leading theme. The *coda* following is of unusual length, because the composer makes it serve for a repetition of the chief subject, placing here a part of the regulation "first *allegro*," which could not be introduced in proper order without risk of lacking contrast and variety.

Third Movement.

For the purpose of the *finale* (*allegro assai*, D minor and major, 2-4) a piccolo is added.

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once arrests attention, not diminished, when by an abrupt transition, the solo begins in E-flat major, passing thence to a half-close in the tonic. The development is extremely clear, though mixed up with a tributary theme to vary and relieve. A full close in the dominant precedes the entry of a new subject in D major, brilliantly treated for the solo. Then the leaping theme returns, followed by fanciful figuration. Through this we reach another episodical theme in B-flat, carried on at length by the pianoforte in octaves, and also, *in a reversed form*, by the strings, which enter at the third bar. The device is worked out with great spirit, and gives renewed interest to the movement, which thenceforward runs on, brilliant and bustling, full of resource and variety to the end. This concerto is remarkable throughout for judicious construction, but in nothing does the composer's careful thought more fully appear than in his placing such a movement as the *finale* after two others marked by a moderation that almost amounts to staidness.— *London Symphony Programme.*

Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 31
Saint-Saens.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phrases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem; that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20, and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

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In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.: —

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."
2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."
3. "Omphale deriding the vain efforts of the hero."

Overture, Scherzo and Finale, Op. 52. **Schumann.**

Here is a wholly cheerful work, the third which Schumann wrote in the symphonic form, following the buoyant "Spring" (B-flat) symphony after only a year's interval. It and the one in D minor (No. 4) were performed first at Leipzig, on Dec. 6, 1841, the year of their composition. In 1839 Schumann, writing to his friend Dorn, complains of the pianoforte being too narrow for his thoughts. The three symphonic works which the next two years disclosed are evidence of the liberty his genius felt in exploring the larger form of the symphony. The *Overture*, *Scherzo* and *Finale*, though irregular, is wholly symphonic in character. That Schumann did not style it a sinfonietta is cause for congratulation. Whatever name it bears, it is a symphony without a slow movement. In a letter dated Leipzig, Jan. 8, 1842, Schumann wrote: "The two orchestral works — a second symphony and an *Overture*, *Scherzo* and *Finale*, which were performed at our last concerts — were not as successful as the first. It was really too much for one time, I think; and then they missed Mendelssohn's direction. But it's no matter. I know they are not at all inferior to the first, and must succeed sooner or later." In the *scherzi* of his other symphonies, Schumann approximates the form which Beethoven invented. The one played to-day reveals a new type. We present an analysis compiled for this programme: —

Overture: Andante con moto (E minor, C), leading to *allegro* (E major, C). The introduction to the *allegro* is brief and almost entirely based upon two phrases, of which the more important is stated by the violins at the outset. The second is an answer to it from the bassoons and bass strings. Both recur in the *allegro*, and are therefore especially worthy of notice here, as is the persistent and characteristic way in which Schumann repeats the first again and again, putting it in various positions and amid different surroundings, as one might handle a diamond to display its changeful beauties. The *allegro*, in which some critics have detected the influence of Cherubini, opens with a very frank, animated, and pleasing first subject, lightly harmonized in, for the most part, detached chords. This having been repeated and developed to a climax for full orchestra is followed by an episode that cannot possibly be mistaken for the work of any other man. Its peculiarity consists in the continued repetition of a short phrase by violins and 'celli in octaves, the other strings accompanying with detached chords, while the wood-wind above has long-drawn notes and sustained harmonies. The effect, by contrast of repose and agitation, is extremely beautiful. One might even be pardoned for thinking of Noah's dove serenely poising herself over the angry waters of the flood.

A second episode follows, in which Schumann makes much of the phrases from the introduction, using the second, in imitation, with bold effect, and working up to an impassioned climax, at the topmost height of which, and after a crashing discord, the orchestra suddenly becomes silent. Thus in dramatic fashion does Schumann lead up to his second theme in the dominant key. This is a new melody, announced by the violins, suave and flowing, and attended by interesting orchestral features. No development takes place, nor is there any peroration to the technical first part, the composer passing from the second subject direct to his "working out." Even this is very simple, and consists chiefly in alternation of the first phrase of the leading theme with the second phrase of the introduction. Thirty-two bars suffice for all that Schumann here has to say, and are followed by the usual recapitulation. The *coda* is somewhat extended (*un poco più animato*), and draws its material from the second theme, now set forth with all the pomp of a full orchestra. A singular feature is the introduction, toward its close, of a new melodic idea (violins), which Schumann appears to have had in his note-book, but did not observe till almost too late.

Scherzo: Vivo (C-sharp minor, $\frac{6}{8}$). The principal section of this movement resembles a *gigue*, the lively rhythm of which is never absent from some part or other of the orchestra. It sets out and continues in a manner readily understood and appreciated, till the violins, and after them the wood-wind, have a contrasted and grateful theme. Save this, nothing imperatively calls for present notice. The *trio* (D-flat major, $\frac{2}{4}$) is simply a very brief expansion of a lovely idea, one all too short for the pleasure of hearers, who, however, are gratified by its reappearance in an extended form when the leading section has been repeated. The *gigue* has the last word, nevertheless. Its rhythm intrudes toward the close of the repeated *trio;* and an odd little extract from it, three bars long, winds up the movement. Ever since Beethoven wrote his seventh symphony, these feints of going back at the end of a *scherzo* have had the favor of composers. It should be noted that the movement, which opened in C-sharp minor, finishes in D-flat major, enharmonic equivalent of the original tonic major.

Finale: Allegro molto vivace (E major, C). In this movement there are *ad libitum* parts for three trombones, but otherwise the orchestra remains unchanged, although we have here the most ambitious and strenuous of the divisions of the work. The *finale* begins after four introductory bars, with a principal theme stated fugally and followed by a tributary subject very different in character and effect. A charming passage in Schumann's best vein connects the foregoing and the second subject, which is heard from the violas and wood-wind, with a characteristic string accompaniment, to which attention should be paid. The composer dwells upon his new theme to the very end of the first part (repeated). In the last four bars of the first part the clarinets and bassoons have a new episode. This, though a seemingly unimportant and incidental passage, Schumann seizes for the purpose of his "working out." True, the opening notes of the fugue theme are also employed, but these soon give way to the energetic rivalry of loud detached chords, having the effect of vigorous blows. The audience will follow with interest the composer's development of a really insignificant idea, if that can ever be insignificant out of which much is made. Schumann does not readily tire of this exercise, but after a while he becomes conscious that an audience, at any rate, may need relief, and interpolates a few *legato* bars, preparatory to taking up the hammer once more. So he beats his way to the point where recapitulation begins. The extended and vigorous *coda* is pleasantly relieved by introducing the melodious tributary subject to the first theme of the *finale* in an augmented form.

Paderewski on Nikisch and his Orchestra.

At the last concert of the Brooklyn Philharmonic Society Paderewski, who was the soloist, gave these words of praise: "I consider the Boston Symphony Orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. There are a few better instruments in the Conservatoire, but, as a whole, the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again."—*N.Y. Musical Courier.*

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Dvorak – – – – – Symphony No. 4, in G major

Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.
(First Time.)

Paganini – – – – – Concerto for Violin in D major
(First Movement.)

Grieg – – – – "Aase's Death," from Suite, "Peer Gynt"

Berlioz – – "Pilgrim's March," from Symphony "Harold in Italy"
(Viola Solo, Mr. Franz Kneisel.)

Gounod – – – – – – – Cavatina, from "Faust"

Lalo – – – – – – – Overture, "Le Roi d'Ys"

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The Announcement of the next Concert will be found on page 15.

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Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.

This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra in Boston last week. It is the latest symphonic composition of Dvôrák's, was completed last year, and performed under Hans Richter's direction in both Vienna and London with much success.

First Movement.

The first movement, *allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into a bright *motif* in G major, given out by the flute, and after a tremendous *crescendo* brought forth by the full orchestra *fortissimo*.

Contrary to the prevalent custom in symphonic works to introduce an extended elaboration between the first and second principal themes, in this work Dvôrák, after a short independent passage of ten bars, glides into the second theme in B minor, followed by a third principal *motif* in B major. Then the composer begins, without the usual repetition of the first part, to work out the melancholy introductory *motif* of the movement, which is developed to a strong climax; then follows the first principal subject, given out *pianissimo* by the English horn, and after the repetition of the second theme in G major, the movement comes to a brilliant close with full orchestra.

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Second Movement.

Adagio. There occurs a musical curiosity in this movement in that the principal themes are invariably brought forward in the main keys of C minor and C major, only being interrupted by short modulations in another key.

Third Movement.

Allegretto grazioso. A dainty *motif* assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet in rapid sixteenth triplets. When the first theme appears the second time, the situation is changed, the wood-wind taking the melody and the violins playing a counter melody. In the place of the usual trio of the *scherzo* there comes another bright, lofty theme in G major, which, after the first sixteen bars, is taken up by the strings *forte.* After being twice repeated with slight changes in the orchestration, a return is made to the first subject in G minor, leading to a *coda molto vivace* in G major, bringing the movement to a rapid close after the fashion of a Slavonic dance.

Fourth Movement.

Finale; Allegro ma non troppo. The last movement opens with a fanfare by the trumpets, then assumes the form of a theme with variations, but interpreted with more freedom than is customary. The first theme of this movement has such a striking resemblance to the main subject of the opening movement as to suggest that it was intentional.

For the second theme the composer uses a rather rhythmical *motif* in C minor, assigned to the oboes and clarinets, which he works out with a bold harmonic freedom and a great array of orchestral effects. After thus attaining a brilliant climax, there follows a descent to the simple first *motif*, played *pianissimo* by the 'cellos. After a second repetition of this theme with variations, the movement ends with a brilliant *coda.*

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Symphony "Harold in Italy." **Berlioz.**

Colossal genius of the eagle's wing!
Fierce, unrestrained, ambitious, passionate,
With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,
Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,
Successful in defeat, to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,—a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interpreted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,—a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connec-

n between instrumental music and the highest poetry. Starting, as he l, on a voyage of discovery, no one need be surprised that he occasionally nay, perhaps frequently — sailed beyond his mark; and that he now and en made violent efforts to compel music to say something which lies yond its proper sphere. But, be this as it may, his occasional failures not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phemenal. The gigantic proportions, the grandiose style, the imposing ight of those long and broad harmonic and rhythmical progressions vards some end afar off, are without parallel in musical art. As far as e technique of instrumentation is concerned, it may truly be asserted that treats the orchestra with the same supreme daring and absolute mastery h which Paganini treated the violin, or Liszt the pianoforte. No one fore him had so clearly realized the individuality of each particular trument, its resources and capabilities. In his works the equation tween a particular phrase and a particular instrument is invariably per-ct; and, over and above this, his experiments in orchestral color, his mbination of single instruments with others so as to form groups, and, ain, his combination of several separate groups of instruments with one other, are as novel and as beautiful as they are successful.

No musician, unless he writes for the stage, can hope to live by his mpositions in France. Accordingly, Berlioz was driven to the dubious *tier* of *bénéficiare*,— to conducting concerts of his own music when-er and wherever he could get a chance, and to journalism, "feuille-nism." These newspaper scraps made a name for their author as the remost musical critic and one of the most brilliant of French journalists; ile the perfection of style and graphic narrative of his "Mémoires" ve proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mo-rt, in every respect, down to the smallest detail, by heart; and he has

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always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Conservatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contre-point*, he met with little encouragement from the class, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for composition. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,—the "Prix de Rome,"—to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson — an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height — is minutely told in his "Mémoires" published after his death. This sad book contains many a hint of the

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misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.

Overture, "Le Roi d'Ys." **Lalo.**

M. Edouard Lalo, a native of Spain, born in 1830, has passed the greater part of his life in France (Paris), and is now closely identified with the more modern French school. His compositions include considerable chamber-music, a *trio*, in A minor, op. 26, being accounted a work musically sound; a ballet, "Namouna"; several rhapsodies for orchestra; the "Fantaisie Norwégienne," and the "Symphonie Espagnole," for violin and orchestra; a piano concerto; two symphonies; and the opera "Le Roi d'Ys." It is said of the composer that at one time he gave up in despair the idea of writing any longer, and spent a considerable period without producing any new works. But meantime his reputation began to spread abroad, and in Germany especially. At last the Paris conductors, Lamoureaux and Colonne, obliged their audiences to listen to him, which brought to him public attention, and, at last, popularity. Though lacking in an academical training, the skill in orchestration shown in Lalo's opera is evidence of his having studied the greater models among his predecessors.

The opera of "Le Roi d'Ys" (or "d'Is") achieved a sensational success on the occasion of its initial performance in Paris a few years since. Though announced on more than one occasion, it has not yet been heard in the United States. A *feuilleton* article in *Le Temps* of Paris, signed by

J. Weber, recently gave an interesting account of the work, and fixed the character of its music as eclectic by quoting an observation of the composer. Said M. Lalo: "In 'Le Roi d'Ys' you will find no preconceived system, either musical or scenic. This may be a mistake, but it is the case. I wrote the music just as it came to me, without thought of any school."

The composer has sought to give local color to his opera, which is founded on a very old Breton legend,— a version of which may be found in the Entr'acte division of the programme,— by the employment of popular melodies.

One writer has said of the overture:—

Those who expect to find in this overture any of those superficial qualities which characterize the French comic operas of a past day will be grievously disappointed. Whatever reproaches may be brought against the work, a lack of earnestness is not one of them. It is as sombre as the plot of the opera, which is founded on a somewhat gruesome Breton legend. The overture is a good deal more than a mere prelude, although it is not cast in the classical overture form. The thematic material is unusually extensive, and the score is laid out on very elaborate lines, and includes four trumpets and four horns instead of the more usual number. The opening bars, given out by the strings in unison, offer no vain promises to the lover of light music: after them such a one cannot complain that he did not know what was before him. A modification of this theme, in the shape of a little oboe solo, leads to an extended subject, begun by the clarinet. At the conclusion of this, a very curious alternation of the chords of D major and E-flat minor begins the transition to the *allegro*, which is finally ushered in by a trumpet fanfare, destined to important uses later on in the work. The new movement is in D minor, and, like its predecessor, starts with a unisonous passage, in which this time the bassoons take part. The development of this theme, which is the principal subject of the overture, leads to B-flat, when a new version of the trumpet

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Directeur.

phrase mentioned above is heard. The new element, for which we are prepared by the fanfare, is an episode of less ultimate importance than its prominent position here would lead us to expect. It consists of a solemn phrase, begun by clarinets, bassoons, and trombones, supported by tremolo chords on the strings. Another form of the fanfare is used in the course of this episode, and the sextolets of which the trumpet phrase is composed are taken up by the flutes and clarinets, and turned to account in order to introduce what must be regarded as the second subject proper.

This is allotted to the violins and violas in octaves, the brass instruments and bassoons having sustained harmonies meanwhile. After some discussion of the new subject, a considerably altered version of the first theme appears first in F minor, and then in F-sharp minor, leading to E. Upon this figure of accompaniment in the wood-wind a melodious subject, which is afterwards to be treated more extensively in the section marked *andante non troppo*, appears at first in the 'cellos and double basses, and in imitation in the horn and violin parts. Very soon an effective return is made to the original key of the movement, and the first subject is repeated in its own shape, and with something like the conventional treatment of a *reprise*. Soon further progress in this direction is stopped, and with a strange disposition of harmonies we are taken into the new movement *andante non troppo*, 6-4. The horn gives out a phrase with which we are already familiar, and is answered by an equally melodious continuation on a single violoncello, supported by the body of strings *con sordini*. The close of this solo leads straight back to the *allegro*, which recommences with a development of the second subject which has not yet been exhausted. A repetition of the same theme in its first form, and a reminiscence of the introductory *andante*, lead to a *presto*, which opens austerely. The sustained theme is given to the flutes, oboes, clarinets, trombones, and strings; the bassoons, trumpets, horns, drums, and side drums adhering to the sextolets almost to the close of the overture.

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his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas.

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Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

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Concerto for Pianoforte, in E minor, Op. 11. **Chopin, 1809-1849.**

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score: . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says, "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest, and movements of surprising grandeur of thought."

In the London *Athenæum* of May 6, 1848, Mr. Chorley writes in this manner of Chopin and his compositions: "It is true that M. Chopin's notation is by fits, needlessly teasing; that his harmonies from time to time are such as require his own sliding, smooth, delicate fingers to carry off. It is true that old-fashioned, steady pianoforte players, who have no touch of waywardness, or gypsy wildness, or insanity, in their treatment of the instrument, will point to single bars with M. Burchell's monosyllable,—utterly unable, moreover, to make anything of the whole. But there is a world of real as well as of *affected* romance in art; and, although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still or is exactly reproduced, and believing that romantic music appears so simultaneously just now in all the countries of Europe as to indicate a desire that will have satisfaction, such individual reveries, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us, must be allowed

to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners, when in a particular mood. He is distinctly, gracefully, poetically natural, and therefore well worth studying in his writings."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense. It was, strange to say, one of the early works of Chopin; and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter-melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely."



Symphony No. 1, in B-flat, Op. 38. **Schumann, 1810-1856.**

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace with Trio I. and Trio II.
Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-

flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting, on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I, and others also, for it had such a favorite reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe neue Folge*, new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,— and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original

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idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant B-flat symphony witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections"; but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannic. Higher artistic value is bestowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

Grove remarks that the trombone passage in the second portion of the *finale*, while, perhaps, containing a reminiscence of the first movement of Schubert's C major symphony,—heard by Schumann (who brought the MSS. from Vienna) at Leipzig, only a few months before the composition of the work,—is yet treated in his own way, producing a solemn effect not easily forgotten. An instance of Schumann's imperfect acquaintance with the orchestra of that date, also pointed out by Grove, is shown in the original

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score of the introduction. The energetic phrase for horns and trumpets, with which it begins, was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, under Mendelssohn, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made. This was for a long time a great joke with Schumann.

Writing to Mendelssohn from Dresden, in 1845, he says: "You are now in the middle of my symphony (rehearsing from the Gewandhaus concert). You remember the first rehearsal, in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold; and I am obliged to laugh now whenever I think of it."

There follows Joseph Bennett's analysis of the B-flat symphony:—

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape

of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The *trios* are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

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Huldigungs March. **Wagner, 1813-1883.**

This "March of Homage" Wagner dedicated to his benefactor and patron, Louis II. of Bavaria. It was performed for the first time at the coronation ceremonies of that monarch, on March 10, 1864. Originally scored for military band, Wagner began rewriting it for orchestra, but subsequently called in the aid of Joachim Raff, who completed it. Mendelssohn's overture in C, op. 24, underwent a similar metamorphosis. The march (which is independent of any model) begins with a bold and effective theme (*Marschmässig*, E-flat, 2-2) harmonized for the wood-wind and horns, afterwards taken up by the string band. Continuing in a jubilant manner, the brasses sounding sonorously, the lead is made to the subject of the march proper, which has an appropriate march character, and suggests the composer of the marches in "Rienzi." The subsequent treatment has no precedent in Wagner's earlier works. The subject is developed and elaborated as though it belonged to an overture or symphony. Recapitulation follows the "working out," and there is a brilliant *coda* founded on the introductory melody.

It is scarcely necessary to say that neither of Wagner's three marches nor the "Faust" overture is typical of the composer of "Tristan," the "Nibelungen," or "Parsifal." These isolated compositions (counting the symphony, they number only six) lack the attributes which have made the music-dramas of his later period the most consequential works of the century.

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PROGRAMME

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1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Monday Evening, November 2, At 8 o'clock.

PROGRAMME.

Berlioz – – – – – – Overture, "Benvenuto Cellini"

Gounod – – – – – – Aria from "Queen of Sheba"

Tschaikowsky – – – – – – – Suite, Op. 55

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Valse melancholique.
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Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and

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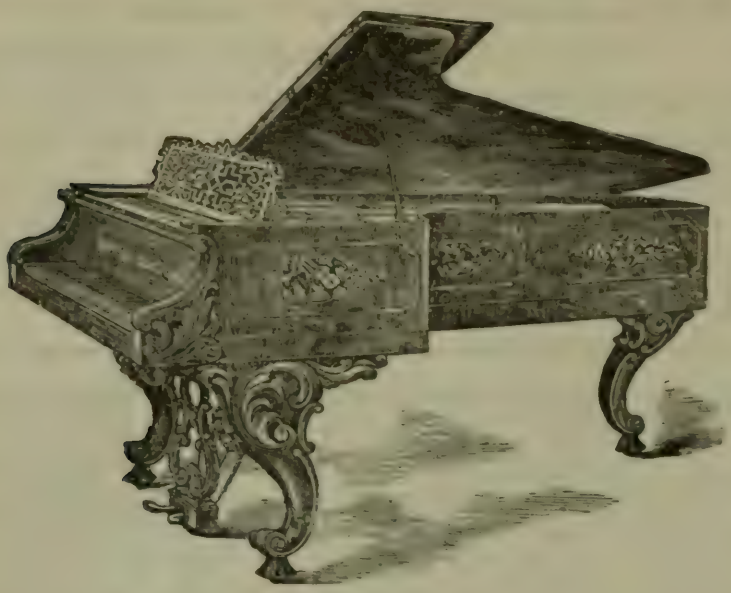
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the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, Von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and, after a pause, is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected

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modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,—technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crochets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

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Elégie.
Valse mélancholique.
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In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation:—

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against

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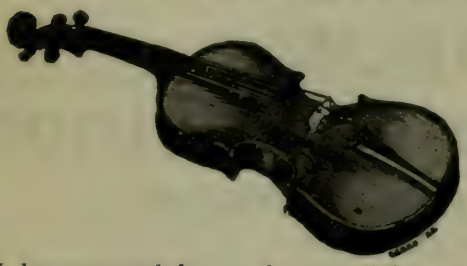
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German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.'

"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,— a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is

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far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible exception of "Eugene Oniégin," his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by, César Cui, who says that the author of the "Enchantress" is, above all, a composer of instrumental music, and that his principal strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The charac-



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ter of his music is generally melancholy, effeminate, tender, and plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moïdanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking,—a means that has caused many of them to end tragically.

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed nose and mouth, fresh complexion, and mustache with its up-turned points, give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first; while the additional apparatus employed in the fascinating *scherzo* includes triangle, drum, and tambourine.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation I.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison,

while the wind instruments, in octaves and two parts, have a counterpoint above it.

Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semiquavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continuous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12. *Finale: Polacca.*

Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

The concert overture, "Phèdre," was written about the year 1870, — by some considered the composer's strongest period,— and, we believe, is the only work of his in this form. In the Greek legend, Phædra, wife of Theseus, falsely accuses Hippolytus, her step-son, to his father. Theseus curses his son, and calls on Neptune to destroy him, which the willing god does. When informed of the death of Hippolytus, Phædra confessed her guilt and hanged herself, or, as some chroniclers say, was put to death by her husband. Euripides, Seneca, and Racine wrote tragedies on this subject.

Each listener must judge for himself as to the dramatic meaning of the overture of Massenet, for the composer furnishes no clew. It is evident to a reader of the score that the musician felt the tragic import of the Phædra legend, and saw but slight grounds for emphasizing its softer episodes. The overture is scored for full modern orchestra, and follows the prescribed form as to statement of subjects, development, recapitulation, etc. Though much use is made of the portentous phrase, *andante molto sostenuto*, C, G minor, with which the overture begins, the melody that, after the opening bars, leads out of this, and two others which appear in due course, furnish the principal thematic material. A foreboding, full chord from the whole orchestra, followed by a passage in the strings, thrice repeated, gives the tragic key to the work. Out of this phrase comes a melody for clarinet accompanied by strings. Then the oboe takes it, and afterwards the full wind. The subject is then given a new and impressive treatment : violins, 'cellos, and flute have the theme in broad phrases against an accompaniment in shudderous rhythm by the other strings and tympani, the clarinet playing the melody in shorter periods. This effective treatment gathers force as it progresses, and finally leads up to a statement of the phrase of the introduction, but in changed tempo, *Plus vite et animant jusqu'à l'allegro*, giving it a new character.

A second melody, *allegro appassionato*, still in the minor, follows. Bassoons and 'cellos, accompanied by strings *tremolando*, enunciate it first, then hand it over to full orchestra. A third subject, in contrasting key, may stand for the composer's second theme. It enters, *piano*, in the violins, accompanied by the low wood-wind, and is afterwards carried to a climax *ff*, by full orchestra. This section ended, the composer reverts to the *allegro appassionato* theme, etc. Having these leading subjects well in mind, the attentive listener can follow the composer's use of them to the end of the overture.

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PROGRAMME.

Berlioz – – – – – Overture, "Benvenuto Cellini"

Beethoven – – – – – – – Aria, "Ah Perfido"

Bach – – – Prelude, Adagio, and Gavotte for String Orchestra
Arranged by Bachrich.

Wagner – – – Aria, "O Hall of Song," from "Tannhaeuser"

Schumann – – – Symphony No. 3, in E-flat (Rhenish), Op. 97
Vivace.
Molto moderato.
Andante.
Religioso.
Vivace.

Soloist, Mme. LILLIAN NORDICA.

Historical and Descriptive Notes prepared by G. H. WILSON.

Overture, "Benvenuto Cellini," Op. 23. **Berlioz.**

Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Never-

theless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, Von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883); and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and, after a pause, is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now reenters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a

second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,—technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crochets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is the one known as "Le Carnaval Romain."

Symphony No. 3, in E-flat, Op. 97. **Schumann.**

Lebhaft (*vivace*).
Sehr mässig (*molto moderato*).
Nicht schnell (*andante*).
Feierlich (*religioso*).
Lebhaft (*vivace*).

This splendid symphony, though numbered the third, is really the last of Schumann's four. It was composed between the 2d November and 9th December, 1850, and therefore very shortly after its author had entered on his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The symphony is known in Germany as "the Rhenish," probably because Schumann was in the habit of saying that the first impulse toward its composition had been produced on his mind by the sight of the Cathedral at Cologne, and strength-

ened by the grand ceremonial of the installation there of the Archbishop as Cardinal, which he witnessed while engaged on the symphony. The impression which the ceremony referred to made on his mind he has recorded in the fourth movement or introduction to the *finale*, which in the *MS.* score is entitled "Im Character der Begleitung einer feierlichen Ceremonie,"—as if to accompany a religious ceremonial. The other portions of his work Schumann used to say were intended to have a popular or national (*volksthümlich*) cast, which is most perceptible in the second (answering to the usual *scherzo* or *minuet*) and the last movements, and is probably also implied in the German headings to the movements substituted for the usual Italian ones.

First Movement.

The first movement, *lebhaft*, in E-flat, starts at once with its vigorous principal subject, scored for full orchestra, accompanied by the second violins and violas in chords of quavers, and by the rest of the band in notes corresponding with those of the theme. It is impossible, as one listens to this striking opening, not to feel that the composer has something original to say, and means to say it in an original fashion. The strong rhythm in sections of two bars is a marked feature. This is continued in a similar strain for twenty bars, and is then attacked *fortissimo* by horns, bassoons, violas, and basses; but hardly has its repetition begun before, at the fifth bar, an energetic subordinate theme is introduced, and again—after a few bars *diminuendo*—a second "subordinate" subject of importance is introduced. An interlude of twelve bars leads back to the tonic, and starts the principal subject again *fortissimo*. The two subordinates follow, though transferred to keys which modulate gradually toward G minor, in which the "second subject" proper is then introduced, melodious in character, and in instrumentation and rhythm a complete and charming contrast to what has preceded it (wood-wind and basses). After this the rhythm of the first subject is returned to, and the first part of the movement is speedily brought to a close in B-flat, chiefly by transposed material from the different motives.

At this point in the movement a repetition of the entire first part

generally takes place; but Schumann breaks through the rule, and proceeds at once to the middle portion or development of his movement, leaping at one bound from the key of B-flat to that of G major. From this point the different subjects and phrases already noted are worked thematically with great ingenuity and effect for nearly two hundred bars. The fiery principal theme and its more graceful and feminine relative, the second subject, change places over and over again, but never reappear without being transferred to another key, and adorned with some fresh blossom or ornament.

The climax for this wonderful piece of development is reached on the re-entrance of the principal subject in E-flat; that is to say, at the beginning of the third part of the movement. The return to the key of E-flat after so long an absence and so much persistent and almost over-rich modulation, the mysterious *pianissimo tremolo* in the strings, accompanying the melodic strain constructed on the principal subject, and played out *forte* over the B-flat pedal note in the bass, combine to produce something not alone new, but also extremely charming. There are few finer passages in Schumann, or indeed in any orchestral music, than this return. After this, the third part of the movement begins *fortissimo*. It consists of the usual repetitions from the first part of all the leading subjects, with the matter of the second subject transferred to its relative keys (namely, from G minor and B-flat to C minor and E-flat), and materially abridged. A vigorous *coda*, in keeping with what has preceded it, and closing in the tonic, completes this noble *vivace*.

Second Movement.

The second movement of the work — *sehr mässig* (or, to use the more customary Italian phrase, *molto moderato*) — stands in the place of the *scherzo;* but, instead of the quick and lively time usual in modern symphonies, we have a piece in the mould of the more antiquated and dignified *menuet galante*. Its principal melodies are worked out with great ingenuity in all sorts of imitations.

Third Movement.

The third movement, *nicht schnell*, in A-flat, is, in fact, a short *andante*, and has the unpretending form and spirit of a "song with-

out words." Its subjects are of a calm and conversational character, the orchestra is reduced by the omission of the drums and of all noisy brass, and the whole has the dreamy air and accent of some mediæval Rhine legend. It opens with a melody assigned the clarinets. A second follows, and then a third, in the bassoons and violas, with a pretty moving figure in the 'cellos, and the whole forms a charming little picture of repose and sweet sadness, with a close of especial beauty.

Fourth Movement.

The fourth movement, *feierlich*, or *religioso*, in E-flat minor, embodies, as already stated, the impressions received by the composer when witnessing the enthronement of the Cardinal in the Cathedral of Cologne. The orchestra is again enlarged to its fullest extent. Indeed, it will be noticed that the trombones — "Tuba mirum spargens sonum" — which Mendelssohn used to say were "too sacred to be often used," and which Schumann in his first symphony showed that he knew well how to handle with religious effect — are here introduced for the first time in the work. The opening subject in E-flat minor is in true antique ecclesiastical form. With the closing E-flat of this theme, an interlude, founded on the previous subject, is associated. The original subject is then continued, mostly treated "in imitation" in the fourth and fifth. The interlude phrase is likewise added and treated in imitation, so that by degrees the movement takes for some time the form of a miniature double fugue. The first variation is marked by a conversion of the rhythm from common to triple time; the second variation by a return from triple to common time, with a new tremolo accompaniment in the 'cellos, violas, and second violins; lastly, its flow is unexpectedly and most effectively arrested by a solemn *fanfare* in B major (all brass and wind) answered *pianissimo* and with magical effect by the strings, flutes, and oboes. The strain in B major is then repeated *fortissimo*, and a short modulatory interlude leads back to a closing cadence in E-flat minor. The movement bears witness that harmony and counterpoint, even when employed in the "Stilo Ecclesiastico," can be made powerful dramatic agents, for the whole movement contains but one melodic theme of eight bars; and

yet the picture which it aims to represent is complete, and the impressions made upon the mind of a great poet by thousands of people accompanying a grand ecclesiastical ceremony in the magnificent Cathedral of Cologne are faithfully preserved within these wonderful sixty-eight bars of instrumental music.

Fifth Movement.

Of the fifth movement, *lebhaft*, or *vivace*, we learn from Schumann's biographer that the composer aimed to embody in it the bustle and flow of Rhenish holiday life, on coming out into the town, perhaps after the conclusion of the ceremony in the Cathedral. It returns to the popular or national character of the earlier movements, and is written in the usual character of a symphony *finale*. Its first part contains three thoroughly developed melodies. The first is of course in E-flat, given out by the strings and soft wind, and repeated by the whole orchestra. The second, if it be not rather the continuation of the former, is also in E-flat, and is a most lively strain. The third, properly the counter-theme of the movement, begins in the key of B-flat in very light style, but is quickly abandoned by an unusual turn into A-flat, the sub-dominant, on a new melody. These themes all partake of the character of dance tunes. In the transition from the first two of them to the third, the theme of the preceding movement is introduced; and, at the thematic treatment in the middle part, the interlude phrase of the same movement is introduced and worked in imitation in connection with the different subjects of the *finale*. Toward the end of the movement in the *coda*, the ecclesiastical subject of the fourth movement is introduced in close imitation, accompanied by a figure in the 'cellos in 6-4 time. A short and festive *stretto* concludes the work brilliantly. (Reduction of analysis by Sir George Grove.)

Boston Symphony Orchestra

Chickering Hall,
New York.

SEASON OF
1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Second Concert,
Tuesday Evening, December 8.
At 8 o'clock.

PROGRAMME.

Richard Strauss – – – – Symphonic Poem, "Don Juan"

Volkmann – – – – – Concerto for Violoncello, Op. 33

Allegro moderato.
Vivace.
Tempo primo.

Schubert – – – Symphony (Unfinished) in B minor, No. 8

Allegro moderato.
Andante con moto.

Wagner – – – – – – Prelude, "Die Meistersinger"

Soloist, Mr. ALWIN SCHROEDER.

Historical and Descriptive Notes prepared by G. H. WILSON.

Symphonic Poem, "Don Juan," Op. 20. **Richard Strauss.**

In 1881 a young fellow of eighteen was introduced to Raff, at Wiesbaden, by Hornstein, a musician of some local prominence, who strongly urged the young man's talents. The youth was Richard Strauss, who came from Cologne where his father was a player in the orchestra. Raff seems to have turned the young man over to Von Bülow, then conductor of the orchestra of the Duke of Meiningen; for it is not long before Strauss's Serenade, op. 7, is played under Von Bülow's bâton, while the composer accepts a violinist's place in the Meiningen band, of which he is soon after *Concertmeister*. When Von Bülow resigned, Strauss was appointed his successor. He remained in this important post until the duke proposed reducing the orchestra, when he went to Munich as associate conductor. After three years in the Bavarian capital (1886-89) Strauss was appointed court conductor at Weimar, which position he still holds.

It was doubtless through Von Bülow's influence that Strauss secured Aibl, of Munich, as publisher; but very probably it was the work of the new composer's music that led the publisher to make the list of his compositions a comparatively long one. Strauss studied under Court Conductor Fr. W. Meyer, at Munich, where, in 1881, his first string quartet and his first symphony were successfully performed. Since then he has written a 'cello sonata (op. 6); a pianoforte quartet (op. 13), which received the first

prize at the Berlin Tonkünstler-Verein competition; a violin sonata (op. 19); a second symphony in F minor (op. 12); the symphonic fantasie, "Italy"; and three symphonic poems, "Macbeth," "Tod und Verklärung," and "Don Juan."

The symphonic poem "Don Juan" was written in November, 1889, and played for the first time at Weimar. It was suggested by a poem of Nicolaus Lenaus. The work is richly scored, and is a brilliant, audacious composition. The poem in John P. Jackson's translation: —

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And — if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring!
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'raps a flash from heaven that so descended,

Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Strauss dedicates his "Don Juan" to his friend Ludwig Thuille.

Concerto for Violoncello, Op. 33. **Volkmann.**

Allegro moderato.
Vivace.
Tempo primo.

Robert Volkmann was by birth a Saxon. When a youth, he was instructed in music by his father, but at the age of twenty-one he went to Leipzig to study. He remained there three years, under the direct influence of Schumann, whose works he greatly admired. His next move was to Prague, then to Pesth, where he established himself, adopting Hungary as his country, the earnestness of his preference and his susceptibility to national influences being apparent in his compositions which belong to the period of forty years spent in Pesth.

Volkmann was a prolific composer, and worked in every musical field save that of opera. His vocal pieces are numerous. Souvenirs, sketches, dances, melodies, marches, and the like, form the bulk of his contribution to the department of pianoforte music. In orchestral and chamber music he was much more ambitious: two symphonies, in D minor and B-flat respectively; two overtures, "Richard III." and a "Fest Overture"; two serenades for strings; six string quartets; the concerto for violoncello; two pianoforte trios; and many other things less pretentious,—testify his activity. The symphonies and overtures, several of his quartets and the violoncello concerto, are familiar to Boston. Volkmann was very peculiar in his mode of living, reticent, and morose. He preferred seclusion, attending concerts only to hear his own music,

when he always wore a dress coat and white tie, in order to be in readiness for the call upon the stage which he expected. Although he died of heart trouble after a day of only usual activity, his eccentric life seemed to justify the report at one time circulated, — that he starved to death.

Several years ago Louis Ehlert wrote a careful estimate of Volkmann's music. In summing up, he said (from the "Tone World"): "He has been termed the 'Hungarian Gade,' a title representing the truth. They are both colorists; although Volkmann designs with more force than Gade, while the latter extends the greater charm by his manner of employing his colors. What Nature's intentions were in regard to Volkmann she has shown more clearly that in the case of many others. He should have become the Meissonier of music. Had he never ignored the promptings of his genius, had he closed his ears to the torturing echoes of an irrevocably lost period of time, had he turned aside from all the impure harmonies with which our lyres have been corrupted in expressing a longing for exaggerated happiness, truly his position in the art firmament would be a higher one than that of many others who now consider themselves entitled to look down on him."

Of the 'cello concerto, Ehlert says: "It may be regarded as a valuable acquisition, considering the existing poverty in this branch of our musical literature. The whole really constitutes but an exceedingly long-drawn-out first movement. The work opens most charmingly, and without the customary introductory pomp, with a motive in the tone of a narrative, executed by the 'cello in simple style. We are reminded of Boccaccio by the author's elegance and readiness. With all the tact we find displayed in a Mendelssohn concerto, virtuosity is only considered in so far as it is consistently admissible with the safety of classical form. The instrumentation is discreet and becoming."

Allegro moderato.
Andante con moto.

The noble fragment, of which a critic has truly said that "it stands quite apart from all other compositions of Schubert, or any other master," was written in 1822, six years before the genius to whom we owe it was called away from what he found to be, in very deed, a "troublesome world." It is impossible to hear Schubert's eighth symphony without feeling that here, if anywhere, does music embody the deepest emotion of the composer, and express that innermost feeling which finds no such adequate utterance in words. "My compositions," wrote the master in his journal, "are the result of my abilities and my distress; and those which distress alone has engendered appear to give the world most pleasure."

This is emphatically true of the eighth symphony, which "gives most pleasure" because it sprang from greatest pain, and utters the language of one whose life was spent in darkness, relieved only now and then by transient gleams of light; but the phenomenon is, after all, not rare. "We shroud the cages of birds," said Jean Paul Richter, "when we would teach them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed dropped into the earth, they may lie unnoticed through a long winter; but

there surely comes a genial time when they spring up into sight and receive the welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early in 1867. The symphony in B minor is the second and last of Schubert's nine which does not open with a slow introduction, the other being No. 5, in B-flat. It sets out at once with an *allegro moderato*, the first few bars of which announce a composer who has something to say out of the common order.

First Movement.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the full orchestra, he several times introduces the syncopated accompaniment of the second melody, *without the melody itself*. It is as though he resisted the temptation again to

sing his lovely song, while the desolate, maimed effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "working out" recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to sustain interest to the end.

Second Movement.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for the violins,— another "gem of purest ray serene,"— the development of which presently emerges into a stately *tutti*, where all the strings march in vigorous unison, while the "wind" executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C-sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.— *London Philharmonic Programme*.

Boston Symphony Orchestra

Chickering Hall,
New York.

SEASON OF
1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Third Concert,
Tuesday Evening, January 12,
At 8 o'clock.

PROGRAMME.

Weber – – – – – – Overture, "Der Freischuetz"

E. A. MacDowell – – – – – Suite in A minor, Op. 42

In a Haunted Forest (Largamente misterioso; Allegro furioso; Maestoso).
Summer Idyl (Allegretto grazioso).
The Shepherdess Song (Andantino, Semplice).
Forest Spirits (Molto Allegro; Misterioso; Molto Allegro; Presto).

Tschaikowsky – – Fantaisie de Concert for Piano and Orchestra

Goldmark – – – – – Symphony, "Rustic Wedding"

Wedding March, with Variations — Moderato molto.
Bridal Song — Allegretto.
In the Garden — Andante.
Dance — Finale, Allegro molto.

Soloist, Mme. RIVE-KING.

THE PIANOFORTE IS A CHICKERING.



The romantic opera "Der Freischütz" was first produced in Berlin June 18, 1821. It was in many respects an epoch-making work. The son of Weber voiced the feelings of Germany when he wrote of it as follows: "Weber did not compose 'Der Freischütz': he allowed it to grow out of the rich soil of his brave German heart, and to expand leaf by leaf, blossom by blossom, fostered by the hand of his talent; and thus no German looks upon the opera as a work of art which appeals to him from without. He feels as if every line of the work came from his own heart, as if he himself had dreamed it so, and it could no more sound otherwise than the rustling of an honest German beech-wood."

It has been generally accepted as a fact that the librettist Frederic Kind found the romantic legend of the magic bullets with the assistance of Apel's "Freischütz"; but according to the interesting brochure of Dr. Graesse, "Die Quelle des 'Freischütz,'" Dresden, 1876, the story was more probably taken from an old collection of tales about witches, treasure-seekers, and ghosts, published in 1731, and called "Monatliche Unterredungen aus dem Reiche der Geister."

The overture calls for no description. It is familiar to all lovers of music. The proper reading of portions of it has been discussed by Wagner in his famous pamphlet "Ueber das Dirigiren"; and Heinrich Dorn, the teacher of Schumann, made a most vigorous reply to Wagner in his "Streifzüge im Gebiete der Tonkunst," pp. 48, 49.

Although the overture seems to flow spontaneously from first to last three-fourths of it are taken directly from the opera itself and cunningly arranged, Indeed, 219 measures out of 342 are exactly as they occur in the opera, so that not without reason did a critic of by-gone days refer to

the overture as "a table of contents." Weber had the overture played at a rehearsal of the Dresden orchestra twenty-eight days before the opera was finished; and he made this entry in his diary of 1820 concerning the performance and its effect,—"good." It was then played in Copenhagen in 1820, nearly nine months before the first performance of the opera; and on Weber's return from this journey it was played in Brunswick. It was also given in public in Dresden in December, 1820, in a concert of Heinrich Baermann, the grandfather of Carl Baermann, the well-known pianist of Boston.

Men as far apart as Douglas Jerrold and Hector Berlioz have rhapsodized in prose over this overture. But perhaps the sanest and the clearest description of the characteristics of Weber's orchestra is that found in the "Histoire de l'Instrumentation" by H. Lavoix. The pages devoted to Weber are worthy of the most careful attention, but the following short extract must suffice: "With the composer of 'Der Freischütz' we see appear for the first time in music a new element to which the Germans have given the name naturalism. It is easier to name this element than to define it. It is concerned at the same time with the imitation of nature, and with the poetic feeling of him who hears the mysterious voice of nature. Naturalism dwells, in truth, partly in the melody and in the harmony, but specially in the orchestra, whose myriad voices lend themselves with incredible ease, not only to the varied portrayal of natural phenomena, but also to the dreams of the imagination. This new art, then, belongs to the orchestra; and it could only have been born when instrumentation in its maturity was master of all its resources. It is then necessary to study this kind of music which has so influenced modern schools, to point out its origin and to show the results. It is for us to define, if possible, this new poetry of the orchestra, which is the result not so much of the general formulas of instrumentation as it is the art of combining "*les timbres*,"—an art that belongs to genius alone. Its laws cannot be established: its name is coloring."

Suite in A minor, Op. 42. **E. A. MacDowell.**

Edward A. MacDowell, pianist and composer, was born in New York City in 1860. He studied under Savard and Marmontel at the Paris Con-

servatory; and from 1876 until 1879 he was with Raff in Frankfort. Mr. MacDowell has written a symphony "Roland"; four symphonic poems, "Ophelia," "Hamlet," "Lancelot and Elaine," "Lamia"; two pianoforte concertos; many pieces for the pianoforte; and a few songs.

This suite was played for the first time Sept. 24, 1891, at the Worcester (Mass.) Festival. Mr. MacDowell has given a suggestive title to each one of the movements of the suite. Although a strong believer in "program-music," so called, he has not thought it necessary to accompany his music with a descriptive text.

Fantaisie de Concert, for Pianoforte and Orchestra, Op. 56. **Tschaikowsky.**

Although Tschaikowsy in his pianoforte music, as in his other compositions, is not regarded by the Russian critics as distinctively national as Balakireff, Rinsky-Korsakoff, Chtcherbatcheff, or Liadoff, his works are not without a pungent Cossack flavor. As a composer for the pianoforte, he is chiefly known in this country by his concertos and minor pieces. César Cui says of the latter, "They are so interesting, so ingenious, so finely worked, that they may be placed among the most happy inspirations of this fertile writer."

In the Vienna *Neue Freie Presse*, Hanslick gives some interesting extracts from an autobiographical sketch of Tschaikowsky, supplemented by some remarks of his own, of which the following is a translation: —

"'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with

their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after, from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.'

"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,—a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible exception of "Eugene Oniégin," his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by César Cui, who says that the author of the "Enchantress" is, above all, a composer of instrumental music, and that his principal strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text, and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The character of his music is generally melancholy, effeminate, tender, and plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moidanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking,—a means that has caused many of them to end tragically.

ENTR'ACTE.

Rubinstein.

Here is a glimpse of Rubinstein in 1891, written from Dresden, by his friend and companion, Alex. McArthur, who journeyed from St. Petersburg early in the present month to consult with his master regarding future plans, Rubinstein having permanently left Russia. "Now, were I one of the rampant admirers of the great artist," writes Mr. McArthur to the *Musical Courier*, "I suppose I shouldn't have waited to remove the dust from my travelling clothes nor the smoke smuts from my face till I had rushed off to his lodgings; but I know Rubinstein better, and respect his methodical ways, so I not only waited to relieve myself of my travel stains, but I had supper and slept. I even dressed leisurely next morning, took a stroll about the town, paid my respects to Raphael's glorious Madonna, dined, and then only bent my steps in the direction of Pension Mosle, where Rubinstein is staying. All this I did because I knew Rubinstein would be composing all the morning, and after the German early dinner would be smoking his cigarettes in idleness. Greetings over, I commenced to relieve myself of the messages confided to my care; but Anton Gregorewitch stopped me half-way with a laugh and wave of his hand. 'Oh, enough! Just look at that,' he said, pointing to a heap of letters, some of which were later handed over to me to answer. 'I know all you have to say: everything goes wrong in St. Petersburg without me. But that doesn't matter. I stay here for a few weeks longer, and then — well, unless I die — to Paris.'

"Rubinstein seemed in excellent health. On his writing-table a huge packet of manuscript lay, which I recognized as the continuation of 'Moses,' and he expressed himself well pleased with life in Dresden. He is now busy organizing a tour for his pupil, Sophie Posnansky, who is with him.

"Next day I took leave of Rubinstein for a short time, but before leaving we had a long talk, and, among many interesting things, he told me that he has nearly decided to go to New York next season; that he is awaiting the coming out of his new book, 'Talks about Music,' with anxiety, as he has spoken out about European music and musicians with more freedom than policy, and fears he must have to fly to some uninhabited land to escape the wrath he knows he must arouse; and, finally, unless the French boycott him for his attacks on them, he hopes soon to be in Paris, and he is looking forward with pleasure to his stay there."

Karl Goldmark was born in 1832, in Keszthely, Hungary. He studied the violin under Jansa in Vienna, was at the conservatory there a little while (1847), and then worked diligently by himself. His "Sakuntala" overture and an orchestral *scherzo* excited attention, and since the production of the opera "Die Königin von Saba" (Vienna, 1875) each succeeding work has been awaited with eagerness. He has written slowly, and his compositions are comparatively few in number. In addition to those mentioned, the chief are as follows: a symphony, or, more properly, orchestral suite, "Ländliche Hochzeit"; overture, "Penthesilea"; a violin concerto, a pianoforte quintet, a string quartet, the opera "Merlin," and the overtures "Spring" and "Prometheus Bound." This symphony — or, rather, suite — is not so highly flavored with Goldmark's mannerisms as are other works of his. His Hebraic and Hungarian instincts lead him at times, as in "Die Königin von Saba," to abuse the resources of instrumental color.

The first movement is a "Wedding March," a theme and variations. The variations — there are thirteen — are ingenious and exceedingly diversified. As Mr. J. S. Dwight once wrote of this movement, "It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods." The second movement is a "Nuptial Song." "It has a second part, with a tender tune sung by the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses." The fourth movement is called "Im Garten." "It suggests the love-converse of the bride and bridegroom." The *finale* is a dance, animated and attractive. One of the many episodes is a return to the garden scene.

Boston Symphony Orchestra

Chickering Hall, New York.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Fourth Concert, Tuesday Evening, February 9, At Eight.

PROGRAMME.

Handel — Concerto for String Orchestra and Two Wind Choirs, in F major

Pomposo; Allegro.
Allegro ma non troppo.
Largo.
Allegro.
A tempo ordinario.

Berlioz – – – – – – – Symphony "Harold in Italy"

(Viola Solo, Mr. Franz Kneisel.)

I. Harold in the Mountains (Scenes of Melancholy, Happiness, and Joy).— Adagio; Allegro.
II. March of the Pilgrims (Singing the Evening Prayer).— Allegretto.
III. Serenade of a Mountaineer.— Allegro assai; Allegretto.
IV. Orgy of the Brigands (Recalling previous scenes).— Allegro frenetico.

Wagner – – – – – – – – Prelude, "Lohengrin"

Wagner – "Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung"

(Arranged by Hans Richter.)

Concerto for Strings and Two Wind Orchestras, in F major. **Handel.**

Pomposo; Allegro.
Allegro ma non troppo.
Largo.
A tempo ordinario.
Allegro.

We know very little of the history of this work. We do not know the date of its composition, we do not know where or when it was first performed, or whether it was performed in Handel's time. Mr. W. S. Rockstro in his Life of Handel (1883) gives the following account of it:—

"The volume, in the Royal Collection, labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of the 'Messiah' were much more fully accompanied than the world has generally supposed. . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements. . . . The first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

This concerto, written for string quartet and two choirs of two horns, two oboes and two bassoons, has been arranged for use in these concerts in the following manner. The first movement, a *pomposo*, and the second, an *allegro*, are run together. The former is in the conventional form of what is known as the Lully overture; and the latter introduces the Hailstone figure, to which the attention has already been called. The second movement is really the fifth, an *allegro* in 3–4, which is followed by a *largo* in

D minor in 12–8, partaking of the character of a *Siciliano.* The fourth movement is the sixth of Handel's score; and the eighth of Handel, a gigue in 12–8, is employed as the *finale.* The work is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character, the different wind choirs answering the strings, and *vice versa.* In his method of dividing the orchestra into separate and distinct families, Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived, and to speak knowingly of the thinness of his scores. Now, Handel employed two widely differing styles,— one for opera, the other for oratorio; and in his concertos he generally treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he was accused of having abused the orchestral resources. He was reproached for stunning the ear. In his day he was an experimenter, and certain innovations in the combinations of instruments are of great interest. He had at his disposal the violins, first, second, and sometimes third; violas, the *violette marine,* the viol da gamba, the violoncello, the double-bass, and the lute, the theorbo, and the harp. He had trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument), three varieties of the flute, oboes, bassoons, double bassoons, and the drum family. He did not disdain the carillon, and it is said that he sighed for a cannon. In certain of his operas he wrote parts for four horns. In a cantata there are four distinct oboe parts. In the "Resurrection" he produced effects by suppressing the first violins and violas, employing only the wind, 'cellos, gambas, and plucked instruments. He wrote dialogues for the brass and the oboe. He at times individualized a character by always accompanying him with a particular orchestra, as John in the "Resurrection" is particularized by the combination of a flute, viola, and theorbo. But, when he accompanied his oratorio choruses, he felt that the orchestra should be more severely treated, and his first thought was majestic weight and impressive sonority. We, therefore, find Quanz complaining of the insupportable force of Handel's instrumentation, and the caricaturists and satirists of his time alluding to his noisy offences. Nor were the hearers of Handel's day unaccustomed to strange combinations. A violoncello concerto played at Lincoln's Inn Theatre was accompanied by twenty-four bassoons, violins, a flute, oboes, trombones, horns, trumpets, kettle and great drums. And yet hyper-modern ears accuse the instrumentation of Handel's day of thinness.



"Pilgrim's March," from Symphony "Harold in Italy." **Berlioz.**

Colossal genius of the eagle's wing!
 Fierce, unrestrained, ambitious, passionate,
 With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,
Taught by thy nature's wondrous art to sing,
 Volcanic in impatience, doomed by Fate,
 Successful in defeat, to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,—a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interpreted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,—a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of

insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps frequently — sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, are without parallel in musical art. As far as the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources, and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and, again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

No musician, unless he writes for the stage, can hope to live by his compositions in France. Accordingly, Berlioz was driven to the dubious "*métier*" of *bénéficiare*,— to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, "feuilletonism." These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; while the perfection of style and graphic narrative of his "Mémoires" have proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the

range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Conservatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contrepoint*, he met with little encouragement from the dons, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for composition. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,—the "Prix de Rome,"—to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson — an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height — is minutely told in his "Mémoires" published after his death. That sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always

much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.

Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Goetterdaemmerung." Wagner.

The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately finished under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—"Siegfried" and "Götterdämmerung,"—the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde,—that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Wälsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of

Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung"), heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive. The section "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde: a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhalla" theme.

Boston Symphony Orchestra

Chickering Hall, New York.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Fifth Concert, Tuesday Evening, March 15, At Eight.

PROGRAMME.

Beethoven – – – – – – – Symphony in A, No. 7

Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto; Tempo primo.
Allegro con brio.

Nicode – – "Fata Morgana," for Soprano and Orchestra, from Symphonic Poem, "The Sea"

Tschaikowsky – – – – – Overture Fantasie, "Hamlet"

Songs with Piano.

a Richard Strauss – – – – – – – – – "Staendchen"
b Chopin – – – – – – – – – "Das Ringelein"
c Schumann – – – – – – – – – "Auftraege"

Liszt – – – – – – Symphonic Poem, "Les Preludes"

Soloist, Mrs. ARTHUR NIKISCH.

THE PIANOFORTE IS A CHICKERING.



Symphony No. 7, in A. **Beethoven.**

Poco sostenuto (*vivace*).
Allegretto.
Presto (*presto meno assai*).
Finale (*allegro con brio*).

Beethoven's seventh symphony followed the sixth ("Pastoral") after an interval of four years. Beethoven has left no record of his purpose when composing it. We know he valued it highly, for in his correspondence he refers to it,—an exceptional happening. In a letter to Salomon, he remarks, "The Grand Symphony in A, one of my very best." To Neate, he says, "Among my best works which I can boldly say of the symphony in A." Commentators, who by reason of their intimate study of Beethoven are authorities, disagree in interpreting the seventh symphony, whose composer has given them no key. Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn from the same scene of village mirth that suggested the dance in the "Pastoral" symphony. Lenz looks on the symphony and its companion, the eighth, as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony, and, as Grove says, "bends and warps every passage to give it a warlike intention." Marx sees in the work

Moorish knighthood; Oubibicheff, a masked ball; Bischoff,* a sequel to the "Pastoral"; Ambros sides with Berlioz, while Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.† So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Grove's description is as follows: —

"The programme consisted of three numbers: the symphony in A, described as 'entirely new'; two marches performed by Mälzel's mechanical trumpet with full orchestral accompaniment; and a second grand instru-

* For a performance of the seventh symphony in Düsseldorf, in 1860, L. Bischoff wrote a "programme," of which the following is a translation: 'To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter presents us, in a series of tone-pictures, with the blossoming of the spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders (*allegretto*) a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear: 'Dry your tears: youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes, and shalms again summon (*scherzo*) all to the merry dance. . . .

"Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds which lie on the horizon, the hilltops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fulness of the hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

† Here is the version of a humorist which appeared in 1825 in a German musical paper called *Cæcilia*: "When the symphony was first performed, most diverse speculations were rife respecting the meaning of the work. Some said Beethoven had sought to illustrate no particular programme, others that he had endeavored to musically portray the spirit of the age, while some suggested that it was the impression resulting from a visit to a lunatic asylum. For my part, it seems to imply the following ideas: The opening bars announce a marriage to be celebrated with much pomp. The *poco sostenuto* represents the opening of the doors of the grand reception-rooms after the ceremony, the ascending and descending passages of the strings the finishing touches of the servants to the banquet, the double basses evidently are the aged parents, who make a final tour of inspection around the rooms. With the *vivace*, the guests begin to arrive. All the variety of face and costume, each grotesque or beautiful, is here fully and admirably expressed by the music. The next movement, the *allegretto*, is a perfect picture of the nuptial ceremony. The phrases of the violoncellos represent the touching address by the priest, and the rest of the movement consists of the termination of the mass and the felicitations of the guests. In the third movement (*presto*) Venus and Bacchus reign supreme. By the time the *allegro con brio* is reached, the guests have completely lost their heads. The measure is that of a common dance tune, from which all grace is absent. Bacchus rules, disputes arise, and blows are exchanged. Suddenly the dance is interrupted by a terrific 'Hurrah!' After this comes a short lull; but the festive dance is soon resumed, and increases in wildness till tables are upset, candelabra broken, and the utmost disorder prevails,— accident clearly set forth by a motive given out by the double basses. In short, the *fête* terminates in a wild orgy, from which only a few strong heads escaped."

mental composition by 'Herr Van Beethoven,' the so-called Battle of Vittoria," op. 91. Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf, and heard what was going on around him with great difficulty.

"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio, which he first introduced into his fourth symphony; and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.



Overture Fantasie, "Hamlet." **Tschaikowsky, 1840.**

Mr. Edward Dannreuther furnishes the following personal sketch of this eminent composer: —

"Peter Iltitsch Tschaikowsky, one of the most remarkable Russian composers of the day, was born April 25, 1840, at Wotkinsk in the government of Wiatka (Ural District), where his father was engineer to the imperial mines. In 1850 the father was appointed director of the Technological Institute at St. Petersburg; and there the boy entered the School of Jurisprudence, into which only the sons of high-class government officials are admitted. Having completed the prescribed course in 1859, he was appointed to a post in the ministry of justice. In 1862, however, when the Conservatoire of Music was founded at St. Petersburg, he left the service of the State, and entered the new school as a student of music. He remained there till 1865, studying harmony and counterpoint under Professor Zaremba and composition under Anton Rubinstein. In 1865 he took his diploma as a musician, together with a prize medal for the composition of a cantata on Schiller's ode, 'An die Freude.' In 1866 Nicholas Rubinstein invited him to take the post of Professor of Harmony, Composition, and the History of Music at the new Conservatoire of Moscow: he held this post, doing good service as a teacher, for twelve years. Since 1878 he has devoted himself entirely to composition, and has been living in St. Petersburg, Italy, Switzerland, and Kiew. M. Tschaikowsky makes frequent use

of the rhythm and tunes of Russian people's songs and dances; occasionally, also, of certain quaint harmonic sequences peculiar to Russian church music. His compositions, more or less, bear the impress of the Slavonic temperament,—fiery exaltation on a basis of languid melancholy. He is fond of huge and fantastic outlines, of bold modulations and strongly marked rhythms, of subtle melodic turns and exuberant figuration; and he delights in gorgeous effects of orchestration. His music everywhere makes the impression of genuine spontaneous originality."

The symphonic poem played to-day for the first time is a tone-picture of the tragedy of "Hamlet." The introduction expresses the deep grief of the young prince because of his father's death. A passage by the muted horns represents the striking of the midnight hour. There follows a symphonic *allegro* typical of Hamlet's heroic intent and indecision. A second broad and beautiful *motif* depicts the character of Ophelia. These two subjects are worked out at considerable length, and the work comes to a sombre and tragic end.



Symphonic Poem, "Les Preludes." **Liszt.**

(*D'après Lamartine.*)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name

implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus: —

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections: —

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violas and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight ap-

pears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

The Boston Musical Herald.

New series begun November, 1891.

A MONTHLY MUSIC REVIEW.

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With the January *Herald* was published a half-tone picture of the **Boston Symphony Orchestra**, which was given away to subscribers. Copies of paper and supplement will be sent to any address on receipt of 25 cents.

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Boston Symphony Orchestra

Chickering Hall, New York.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Sixth Concert, Tuesday Evening, April 26, At Eight.

PROGRAMME.

Saint-Saens – – – Symphonic Poem, "The Youth of Hercules"

Massenet – – – – – – Aria from "Herodiade"
Mrs. HENSCHEL.

Paganini – – – – – – Violin Concerto in D major
Revised by WILHELMJ.
Mr. KNEISEL.

Wagner – Fantasy from Act II., "Tannhaeuser," "Blich ich umher"
Mr. HENSCHEL.

Goetz – – – – – Duet from "Taming of the Shrew"
Mr. and Mrs. HENSCHEL.

Dvořak – – – – – – – Symphony No. 4, in G major
Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.

SOLOISTS:

Mr. and Mrs. GEORG HENSCHEL. Mr. FRANZ KNEISEL.



Symphonic Poem, "The Youth of Hercules." **Saint-Saens, 1835.**

"On his entrance into life Hercules sees open before him two roads, that of pleasure and that of virtue. Insensible to the seductions of Nymphs and Bacchantes, the hero enters the road of struggles and combats, at the end of which he sees immortality." Such is the fable, which the pictorial French composer has adopted as the "motto" for his fourth and infrequently heard symphonic poem.

Aria from "Herodiade." **Massenet, 1842.**

The religious opera "Herodiade" was produced by Massenet at Brussels, Dec. 19, 1881, and ran through the season. It was also given in Paris, Jan. 30, 1884, after being partly rewritten by the composer.

He whose speech cures every pain, the Prophet, is here! To him I am going! He is gentle, he is good, his speech is calming. He speaks: all is quiet; more lightly over the plain the listening air passes noiselessly by. He speaks! Ah! when will he return? when can I hear him? I suffered; I was alone, and my heart was calmed when hearing his melodious and tender voice. Prophet, well beloved, how can I live without thee? It was there, in the desert, where the wondering throng had followed in his steps, that once he welcomed me, a deserted child, and opened his arms to me!

Concerto for Violin in D major. **Paganini, 1784-1840.**

The concerto played to-day is the one revised by Wilhelmj, with cadenzas by Mr. Kneisel.

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England

whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says: —

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

Fantasy from Act II., "Tannhaeuser," "Blich ich umher." **Wagner, 1813-1883.**

Gazing around upon this fair assembly,
How doth the heart expand to see the scene!
These gallant heroes, valiant, wise, and gentle,—
A stately forest, soaring fresh and green,—
And blooming by their side in sweet perfection,
I see a wreath of dames and maidens fair:
Their blended glories dazzle the beholder,
My song is mute before this vision rare.
I raised my eyes to one whose starry splendor
In this bright heaven with mild effulgence beams,
And, gazing on that pure and tender radiance,
My heart was sunk in prayerful, holy dreams.
And, lo! the source of all delight and power
Was then unto my listening soul revealed,
From whose unfathomed depths all joy doth shower
The tender balm in which all grief is healed.
Oh, never may I dim its limpid waters,
Or rashly trouble them with wild desires!
I'll worship thee, kneeling, with soul devoted,
To live and die for thee my heart aspires.
I know not if these feeble words can render
What I have felt of love both true and tender.

ENTR'ACTE.

A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until

it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."

Now listen to M. Monod, much less intimate at Bayreuth: "It is there that one should see and know Wagner, since he puts a curb upon his indomitable nature, in order to receive with a perfect courtesy the numerrous visitors whom the festivals attract to Bayreuth. He exercises an irresistible influence upon those who come near him, not only by his musical genius, the originality of his wit, his varied stock of learning, but above all by a power of temperament and will which shines through all his being. One feels in the presence of one of nature's forces which breaks loose and vents its fury with a violence almost irresponsible.

"When one takes a closer view of him, sometimes of an unbridled gayety, sending forth a perfect torrent of pleasantries and hearty laughs, sometimes furious, respecting in his attacks neither titles nor powers, nor friendships, always obedient to the irresistible outburst of the first emotion, one ends by not being too severe with him for the lack of taste, of tact, and of delicacy of which he was repeatedly guilty. One is tempted, if a Jew, to pardon his pamphlet on Judaism in Music; if French, his buffoonery on the capitulation of Paris; if German, all the injuries he has heaped upon Germany; just as one pardons Voltaire for 'La Pucelle' and certain letters to Frederick II., Shakespeare for certain pleasantries and certain sonnets, Goethe for certain ridiculous productions, and Victor Hugo for certain expressions of sentiment. One takes him for just what he is, full of faults, perhaps because he is full of genius, but an incontestably superior man, one of the greatest and most extraordinary which our century has produced." It would be impossible to say more in fewer words.

All testimonies agree that Wagner in his social relations was a very affable and charming man, even with the French. The painter, Renoir, travelling one winter in Italy during the master's sojourn there, determined to try to commit him to a sitting, though with very little hope of success, knowing well Wagner's repugnance to posing for artists. He had provided himself with a letter of introduction, which he had lost *en route*. Not discouraged, however, he presented himself at Wagner's house; and the first person to receive him there was the Russian painter, Paul Joukowski, who had attached himself to the master's fortunes, and who was then engaged in making models of the "Parsifal" scenery. When Renoir announced to him the object of his visit, he declared that he had been following Wagner for about two years, trying to get a portrait of him. "But wait," said he. "What he refuses me, he may grant you; and, at any rate, you must not go away without seeing him."

Renoir remained, and did well. But let him speak for himself. The following is a true picture of Wagner as given in a letter to a friend: "I hear a sound of muffled footsteps on the thick carpet. It is the master in garb of velvet, his great sleeves lined with black satin. He is very fine and very amiable. He shakes my hand, bids me be seated, and then commences the wildest kind of a conversation, interspersed with ahs and ohs, half French, half German, with guttural terminations. 'I am much pleased [ah! oh! and a guttural sound]. You come from Paris?' 'No, I come from Naples'; and then I tell him of the loss of my letter, at which he laughs a good deal. We talk about everything. When I say we, I mean that I had nothing to say but 'Dear master, certainly, dear master.' At last I rise to take my leave. Then he takes both my hands, and pushes me back into my chair: 'Wait a little longer: my wife is coming.'" ...—*From advance sheets of translation and reproduction of the édition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*

Duet from the "Taming of the Shrew." **Goetz.**

Petruchio. (*In a playful tone.*)
Come, Kate, my dearest! 'Tis so warm at home,
The silver moon invites us forth to roam.

Katherine. The sun now shines with mid-day heat,
But yet to please thee, yes! The moon is shining o'er us!

Petruchio. The moon! my dearest! thou hast thy reason yet!
Bethink thee now! the day is half before us.
Say, thou dost not mean that now the moon is shining?

Katherine. I mean it not.
Mine eyes with tears are blinded, I see not clearly.
This alone is clear: I am myself no longer what I was!
At last is tamed the shrewish maiden's haughtiness.
A wife's far fairer honor is what I long for.
I see what thou hast meant by all thy joking.
Do what thou wilt with me, I am thy wife,
And thine I am for life!

Petruchio. Enough, my dearest wife! The test is ended,
And all these juggler's tricks away we send.
To help thee has thy noble reason tended,
And now we both have reached a happy end.

Katherine. O what exceeding joy! O happy end!
I wish I could hate thee, and from thee sever.

Petruchio. And now thou art mine forever!

Katherine. The heart that vexed thee deep sorrow is feeling.

Petruchio. And at this moment has met with its healing.

Katherine. Then joking and teasing away we send,

Both. And put to our sorrows their longed-for end.

Both. What rest to the weary once more to have gladness,
When sunlight returning drives far cloudy sadness.
Such power as love has is nowhere found,
By love is creation together bound!



Symphony No. 4, in G Major. **Dvorak.**

Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.

This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra in Boston Feb. 26 and 27, 1892. It is the latest symphonic composition of Dvôrák's, was completed last year, and performed under Hans Richter's direction in both Vienna and London with much success.

First Movement.

The first movement, *allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into a bright *motif* in G major, given out by the flute, and after a tremendous *crescendo* brought forth by the full orchestra *fortissimo.*

There is a very prevalent custom in symphonic works to introduce an extended elaboration between the first and second principal themes; but in this work Dvôrák, after a short independent passage of ten bars, glides into the second theme in B minor, followed by a third principal *motif* in B major. Then the composer begins, without repetition of all the themes, to work out the melancholy introductory *motif* of the movement, which is developed to a strong climax and then follows the first principal subject, given out *pianissimo* by the English horn. After the usual repetition of the second theme in G major, the movement comes to a brilliant close with full orchestra.

Second Movement.

Adagio. There occurs a musical curiosity in this movement in that the principal themes are invariably brought forward in the main keys of C minor and C major, only being interrupted by short modulations in another key.

Third Movement.

Allegretto grazioso. A dainty *motif* assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet in rapid sixteenth triplets. When the first theme appears the second time, the situation is changed, the wood-wind taking the melody and the violins playing a counter melody. In the place of the usual trio of the *scherzo* there comes another bright, lofty theme in G major, which, after the first sixteen bars, is taken up by the entire string band *forte.* After being twice repeated with slight changes in the orchestration, a return is made to the first subject in G minor, leading to a *coda molto vivace* in G major, bringing the movement to a rapid close after the fashion of a Slavonic dance.

Fourth Movement.

Finale; Allegro ma non troppo. The last movement opens with a fanfare by the trumpets, then assumes the form of a theme with variations, but interpreted with more freedom than is customary. The first theme of this movement has such a striking resemblance to the first subject of the opening movement as to suggest that it was intentional.

For the second theme the composer uses a rather rhythmical *motif* in C minor, assigned to the oboes and clarinets, which he works out with a bold harmonic freedom and a great array of orchestral effects. After thus attaining a brilliant climax, there follows a descent to the simple first *motif*, played *pianissimo* by the 'cellos. After a second repetition of this theme with variations, the movement ends with a brilliant *coda.*

The Boston Musical Herald.

New series begun November, 1891.

A Monthly Music Review.

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Boston Symphony Orchestra

Madison Square Garden
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SEASON OF
1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Monday Evening, May 2, 1892, At 8.15.

PROGRAMME.

Goldmark - - - - - - - - Overture, "Sakuntala"

Chopin - - - - Concerto for Pianoforte in E minor, Op. 11
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. EUGEN D'ALBERT.

Wagner - - - - - Introduction to Act III., "Die Meistersinger"

Paganini - - - - - Concerto for Violin, in D major, Op. 6
Mr. FRANZ KNEISEL.

Berlioz - - - "Pilgrim's March," from Symphony "Harold in Italy"
Viola Solo, Mr. Franz Kneisel.
(By request.)

Liszt - - - - - - Concerto for Pianoforte in E-flat

SOLOISTS:

Mr. EUGEN D'ALBERT. Mr. FRANZ KNEISEL.

THE PIANOFORTE IS A KNABE.



Overture, "Sakuntala." **Goldmark, 1832.**

Appreciation of the story of Sákuntalâ was the means of furthering the study of Sanskrit in Europe. The tale, one of the most beautiful in Hindu mythology, as told in the Mahâbarata is as follows: "Sákuntalâ was the daughter of the Saint Viswamitra and the Apsaras, or water-nymph, Menakâ. Abandoned by her parents, she was adopted by the Saint Kanwa, who brought her up in his hermitage as his daughter. Once upon a time King Dushyanta went a-hunting in the forest, and, accidentally coming to the hermitage of Kanwa, saw Sákuntalâ, and fell in love with her. He persuaded her to marry him according to the rite of the Gandharva marriage, and promised her that the son she would bear him should be the heir to his throne, and that he would take her home as his queen to his royal city. Kanwa, who had been absent while this event happened, returned to the hermitage, and through his divine knowledge knew the whole secret, though it had not been confessed to him by Sákuntalâ. She in due time was delivered of a son, and remained at the hermitage until the boy was six years old; but, as Dushyanta, unmindful of his promise, did not send any messenger for her, Kanwa directed her to proceed with her boy to the residence of Dushyanta. This she did; but, when she arrived there, she was repudiated by the king. Nor did her speech, however touching and eloquent, move his heart, until at last a heavenly voice assured him that Sákuntalâ had spoken the truth, and that he saw before him his lawful son. Thereupon Dushyanta recognized Sákuntalâ as his queen and her son as his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."



Concerto for Pianoforte, in E minor, Op. 11. **Chopin, 1809-1849.**

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score: . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says, "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest, and movements of surprising grandeur of thought."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense. It was, strange to say, one of the early works of Chopin; and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter-melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely."



Introduction to Act III., Dance of the Apprentices, Procession of the Masters, and Homage to Sachs, from "Die Meistersinger." **Wagner**

"Die Meistersinger von Nürnberg," a comic opera in three acts, words and music by Richard Wagner, was produced at the Court Theatre, Munich, under the direction of Hans von Bülow, June 21, 1868.

The orchestral selection from this work played to-day comes entirely out of the third act, which comprises the contest of song according to the rules of the mastersingers,— the defeat of Beckmesser, the victory of Walther, to whom falls the hand of Eva, and the festival at which the award is made by Hans Sachs. Of the four chosen pieces, the first precedes the rise of the curtain, the second accompanies the Dance of the Apprentices in the closing Festival Scene, the third is the music to which the mastersingers enter on the same occasion, the fourth being the strain wherein Hans Sachs is saluted as the pride and honor of the famous city.

The orchestral introduction follows a very tumultuous street scene at the end of Act II., by which contrast its quiet, meditative character is much enhanced, and the value of the music emphasized as an appropriate prelude to the reflective monologue of Hans Sachs, who, when the curtain rises, appears seated in his shop, with a large volume open on his knees. As usual in Wagner's lyric dramas, the themes employed are intimately connected with the personages and circumstances of the story. The first subject, for example, given out by the violoncellos and taken up by the acuter strings, is that which presently becomes prominent in the cobbler-poet's monologue: "Wahn! Wahn! Ueberall Wahn!" From this we pass to an old Lutheran chorale, "Wach' auf," introduced by the bassoons and all the brass, in anticipation of its use when the people salute Hans Sachs as chief judge at the song-tournament. This may be called the chief motive of the introduction; but the composer takes care, during its course, to attend it with incidental and subordinate themes (strings), which, as they bear upon other points in the drama, add to the significance of the movement. This is cleverly done by taking advantage of the interlude often played in Germany between the phrases of a

chorale. It is true that here the interlude is longer than the chorale itself, but the principle is identical. Wagner makes it up of two themes, one taken from the "Schuster-lied," or Cobbler's Song, the other being an important accompanying passage in Walther's "Probe-lied." At the end of the chorale, the subject of Sachs's monologue returns for fuller treatment, the movement ending therewith as tranquilly as it began.

The chief musical feature of the introduction places it among examples of that polyphonic method which Wagner cultivated to so great an extent.

As already pointed out, the "Dance of Apprentices" (*Mässiges Walzer Zeitmass*, B-flat) is an incident of the fête with which the action of the drama closes. It follows the gathering of the trade-guilds, and precedes the entrance of the mastersingers. A few incidental vocal passages occur in the opening bars of the dance, but these are omitted without loss. As regards the orchestral music, it will be understood that no description is required. Let us say, however, that even here the composer does not altogether forswear polyphony. He makes a conspicuous feature of two simultaneous themes, at the same time scoring heavily, and of set purpose ignoring the delicacy of effect usually associated with Terpsichorean music. But the waltz is full of *entrain*,— it might even be termed dance-compelling.

The procession of the mastersingers immediately follows the dance. It is a *moderato* in C major, scored for the usual orchestra, with the addition of a third trumpet, bass tuba, and harp. The character of the music is festive, according to the conventional idea as expressed in *fanfares*, and such like, for the brass. But the movement has a more particular significance, represented by the quaint scholastic motive which stands at the beginning of the well-known overture, and accompanies the mastersingers all through the work. While this forms the staple of the march, there are various incidental passages that add to the interest. One such occurs as the banner of King David appears on the scene. At this point, the harp strikes in with a broad theme in full harmony; and the general expression becomes in the highest degree jubilant.

In the "Homage to Sachs" we have a sequel to the foregoing which will at once be understood, since nearly all the themes are of those which play a familiar part in the drama. Enough that with this extract the selection comes to an imposing end. (J. B.)

Concerto for Violin in D major, Op. 6. **Paganini, 1784-1840.**

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says: —

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man

whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

European travellers are shown in the Municipal Palace in Genoa Paganini's violin, carefully preserved in a glass case. It is a Guarnerius, and was loaned to Paganini by a M. Levron, an amateur, to enable the former to appear at a concert in Leghorn. Paganini was an inveterate gambler; and the day of the concert had lost everything, even his violin. After hearing him play, M. Levron presented the instrument to Paganini; and he used it in preference to any other for the rest of his life.

As a composer, Paganini was not without originality. His twenty-four caprices for violin were transcribed for piano by both Schumann and Liszt, and Brahms has written twenty-eight variations on a subject of Paganini's. The concerto played to-day was not published until long after his death, is the version revised by Wilhelmj; and the cadenzas are by Mr. Kneisel.



Pilgrim's March, from Symphony "Harold in Italy." **Berlioz, 1803-1869.**

Colossal genius of the eagle's wing!
Fierce, unrestrained, ambitious, passionate,
With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,

Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,
Successful in defeat to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,— a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interrupted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,— a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprising and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps, frequently — sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions toward some end afar off, are without parallel in musical art. As far as the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

Admired occasionally with an enthusiasm akin to adoration (for instance,

by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.



Concerto for Pianoforte, No. 1, in E-flat. **Liszt, 1811-1886.**

Franz Liszt, in his two concertos, in his remarkable sonata in B minor, and in many of his Poemes Symphoniques, has followed closely in the wake of Weber as regards the fusion of the various movements into one continuous whole; and, to do this more effectively, he has systematically made use of what may be called a metamorphosis of themes,—a manner of procedure which dates from Beethoven, who makes use of it with astounding ingenuity in his thirty-three variations, in the final movements of the "Eroica" and the ninth symphonies, in some of the later quartets, and elsewhere. By means of this metamorphosis, the poetic unity of the whole musical tissue is made apparent, spite of very great diversity of details; and Coleridge's attempt at a definition of poetic beauty — unity in multeity — is carried out to the letter.

The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it — opening *allegro*, *adagio*, *scherzando*, and *finale* — are fused into one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto,—that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps "a rhapsody" would be the most appropriate title for it.—*E. D.*

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Mr. ARTHUR NIKISCH, Conductor.

First Rehearsal and Concert,

Friday Afternoon, November 6,

Saturday Evening, November 7.

PROGRAMME.

Beethoven	– – – – – –	Overture, "Leonore," No. 3
Gounod	– – – – –	Aria from the "Queen of Sheba"
Tschaikowsky	– – – – – – –	Suite, Op. 55

Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.

Wagner	– – –	Aria, "O Hall of Song," from "Tannhaeuser"
Wagner	– – – – –	Prelude, "Die Meistersinger'

Soloist, Mme. LILLIAN NORDICA.

The announcement of the next Concert will be found on page 15.

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The chronology of the four overtures to Beethoven's only opera is not indicated by their numbers. The overture which was written last, in 1814, is known as the overture to "Fidelio," and is played to introduce the opera; while what was in reality the third "Leonore" overture (Beethoven wrote it for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1, the first "Leonore" (1805) being styled No. 2, the second and greatest "Leonore" (1806) No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second. Discussion among *littérateurs* regarding Beethoven's intention in repeating the trumpet signal in the dungeon scene, which is embodied in the overture played to-day, has brought forth the following note from Beethoven's biographer, Mr. A. W. Thayer, sent from Trieste March 5, 1888, to the New York *Tribune:* "What was the traditional *più forte* in the repetition of the trumpet signal in Beethoven's 'Leonore' overtures? As given in 1805–06, the closing scene was down in the dungeons of the prison. When the first signal is given, it is heard faintly, because all the doors and passages are supposed to be closed. On the repetition, these are all open; and the crowd is rushing down into the vaults. The increased loudness of the trumpet shows Pizarro that the time to commit the murder is now passed. Years ago I had a long talk with Otto Jahn on this *finale;* and we came to the conclusion that so much lovely music is lost by the change from the dungeons to the court, on the whole, it would be better to restore the old form."

"Taken as 'pure music,' — as a piece of concise construction and strict adherence to musical 'form'" — Grove says, "the 'Leonore, No. 3,' may not, perhaps, be so remarkable as the same great

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master's overture to 'Coriolan,' that miracle of stern, heroic grandeur and compression, not wanting also in softer and more graceful lines. But is there not an interest higher even than musical symmetry,—the interest awakened by variety and complexity, and by wild passion and longing, by suspense and rapture, such as that of which this great composition is so full from beginning to end, which animates every note from the colossal unison at the opening to the fiery speed of its close?

"The only accusation that can be brought against the overture (if the writer may with great diffidence be allowed to express his opinion) appears to be that it is too vast, not only for an operatic prelude, but for the subject of the story on which 'Fidelio' is based. Instead of foreshadowing the personal griefs and joys, however momentous, of Leonore and Florestan, the anxieties of a gaoler, the perplexities of a clownish lover, the sufferings of a few prisoners, and the villany of a petty commandant,—a story which surely owes its vitality more to its connection with Beethoven's music than to any intrinsic force of its own,—instead of shadowing forth such comparatively petty occurrences as these, the overture to Leonore always appears to me to be a fitting prelude to any of the most tremendous events or most terrible catastrophes that have occurred in history. The grief and the joy are the griefs and joys not of private persons, but of whole nations, the conflicts are the 'battles of shaking' of the Hebrew Prophet. The retreat from Moscow, the French Revolution itself, contain nothing more sustained, more impetuous, more mournful, more stirring, more pathetic, more triumphant, than this wonderful music-picture. As one illustration of what I mean, let me refer to the well-known trumpet-call, which, being played off the stage while the whole action of the orchestra is suspended, has so thrilling and mysterious an effect. Who can connect this passage in the overture with the distant signal of the arrival of the governor in the opera? No one. No: it is a totally different thing. Heard in the overture, during the

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sudden pause which succeeds the tremendous hurry and rush of the instruments up the scale, it has all the effect of a summons to a vanquished nation to lay down its arms: there is a forlorn, desolate, *dead-of-night* effect about it that is overpowering to me, and I seem, as I listen, to be one of the starving wounded soldiers within the walls of the conquered city, trembling between the relief and the dishonor of the approaching surrender. And in the same way the whole overture appears to me to be lifted far above even the greatness of the opera which follows it,— lifted from the particular to the universal, from the individual to the national, from the simple to the complex, from the petty to the tremendous, from a misfortune to a catastrophe."

Suite, Op. 55. **Tschaikowsky.**

Elégie.
Valse mélancholique.
Scherzo.
Tema con Variazioni.

In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation:—

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti considering it as an accepted fact that Mozart and

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Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.'

"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire,

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then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,— a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible exception of "Eugene Oniégin," his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by César Cui, who says that the author of the "Enchantress" is, above all, a composer of instrumental music, and that his principal strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as

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music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The character of his music is generally melancholy, effeminate, tender, and plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moidanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking,—a means that has caused many of them to end tragically.

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed nose and mouth, fresh complexion, and mustache with its upturned points give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional



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value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first; while the additional apparatus employed in the fascinating *scherzo* includes triangle, drum, and tambourine.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation 1.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison, while the wind instruments, in octaves and two parts, have a counterpoint above it.

Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semiquavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up

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by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continuous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12. *Finale: Polacca.*

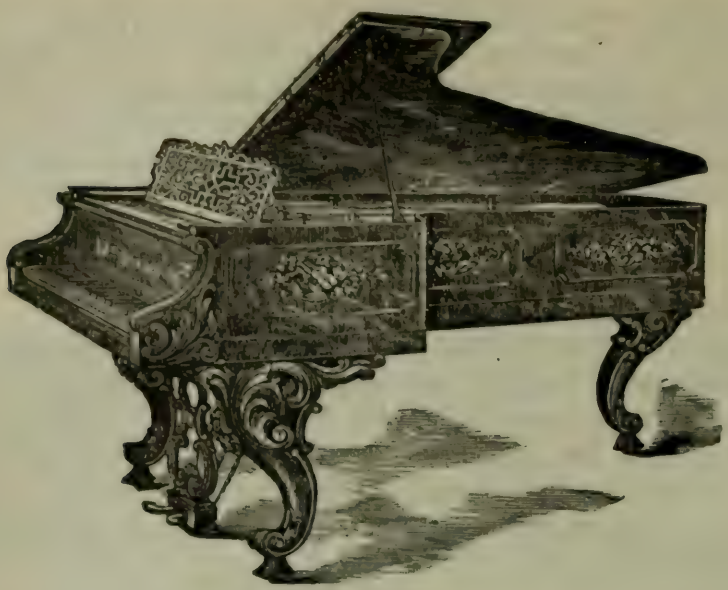
Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

Prelude, "Die Meistersinger." **Wagner.**

The name "Mastersingers" belonged to those poets of the people who since the thirteenth century developed lyric poetry which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. "Die Meistersinger" was first performed in 1868, at Munich. Von Bülow conducted, and it was the first of Wagner's works produced under the patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire. In the overture the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody. Then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.

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America justly takes pride in the number of its young artists who have won distinction on the other side of the Atlantic by their achievements in the highest fields of music. Conspicuous among these is Mme. Lillian Nordica, who, since the retirement of Annie Louise Cary has become New England's greatest singer, and is recognized as one of the best artists in London.

It may be an encouragement to other singers to know that her success came only through hard work, and after meeting with, perhaps, more than her share of trials and difficulties, which invariably stand in the path of the Prima Donna.

The first engagement to bring her into prominence was when as a young girl she was chosen as soloist to accompany Mr. Gilmore's Band, when that famous organization made its concert tour through Europe. While singing at the Crystal Palace, London, her beautiful voice attracted attention; and, acting on the advice of an eminent critic, she decided to study for the operatic stage.

Under the skilful instruction of the famous Italian master, San Giovanni, within a year she was allowed to make her operatic debut at Brescia, in La Traviata, and met with a fair degree of success. While still pursuing her studies in Europe, she met Mr. Frederick Gower of this city, and after a short courtship became his wife. She continued her operatic career after her marriage, appearing in various European cities with ever-increasing success. She visited Boston in 1885 with her husband, and sang at one of the concerts of the Boston Symphony Orchestra, when she received a flattering welcome. A year later she returned to Boston as a member of Her Majesty's Italian Opera, under the management of Mr. Mapleson. Here she appeared as "Gilda" in Rigoletto and "Violetta" in Traviata, and strengthened the good impression she had made in concert.

After the death of her husband, Mme. Nordica was unable to find any trace of the large fortune which he was supposed to possess. Meanwhile, thrown entirely upon her own resources after enjoying all the comforts of a large income, Mme. Nordica pursued her profession. Her repertoire at this time comprised, besides "Gilda" and "Violetta," "Marguerite" in Faust, "Susanni" in the Marriage of Figaro, and "Elvira" in Don Giovanni. As her voice grew stronger, she dropped the lighter roles, and added the parts of "Elsa" in Lohengrin, "Aida," "Valentine" in the Huguenots, "Desdemona" in Othello, and "Leonore" in Trovatore, and at the same time came to be acknowledged one of the ablest oratorio singers in England.

Some of the notable engagements of Mme. Nordica last season in London were at the great farewell benefit concert to Sims Reeves, in Albert Hall, and later in the same place, on the occasion of the visit of the German Emperor, when she was awarded the plaudits of a brilliant audience. During the Handel Festival at the Crystal Palace, Mme. Nordica was credited with having by far the most telling and brilliant voice among the soloists, and it is by no means an easy task to sing in that immense auditorium. Mme. Nordica is at present filling concert engagements in America, but returns to London in February, and will be a member of Mr. Augustus Harris's Opera Company at Covent Garden at the next series of performances. Since her arrival in September, Mme. Nordica has been notably successful in her appearances at the recent Worcester Festival and the opening concert of the season by the Boston Symphony Orchestra in Boston Music Hall last month.

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PROGRAMME.

Goldmark – – – – – Overture, "Prometheus Bound"

Saint-Saens – – – Concerto for Piano, No. 4, in C minor, Op. 44

Allegro moderato; Andante.
Allegro vivace; Andante; Allegro.

Wagner – – – – – "Waldweben," from "Siegfried"

Soli for Piano.

(*a*) Chopin – – – – – – – – – – – Impromptu

(*b*) Liszt – – – – – – – – – – Rhapsodie Hongroise

Brahms – – – – – Symphony No. 2, in D, Op. 23

Allegro non troppo.
Adagio non troppo.
Allegretto grazioso (quasi andantino).
Allegro con spirito.

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The announcement of the next Concert will be found on page 15.

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The two overtures, "Spring," Op. 38, and "Prometheus Bound," are the latest published compositions, in the larger forms, from the pen of the composer of "The Queen of Sheba." Prometheus, perhaps as frequently as any character in mythology, has attracted the attention of the musician, composers as far apart as Beethoven and Liszt having each given the legend a musical setting, more or less serious.

In Grecian mythology, Prometheus is the son of Japetus and Clymene, brother of Atlas, Menœtius, and Epimetheus. According to Hesiod, gods and men were in a dispute at Mecone in regard to what portion of the animal should be offered in sacrifice. Prometheus, as the tutelary representative of man, divided a bull into two parts, one consisting of the flesh and intestines wrapped in the skin, and the other of the bones covered up by the white fat. Jupiter, having been asked which of the two he would choose, decided for the latter; and, as the choice could not be revoked, those parts alone were thereafter offered on his altar. Indignant at the deception, he withheld fire from mortals, but Prometheus stole fire from heaven in the hollow of a tube. Jupiter now sent Pandora to earth with her box of evils, and fastened Prometheus to a pillar, where he remained for many generations, an eagle every day feeding upon his liver, which every night grew again. At length Hercules was permitted to kill the eagle and free the prisoner.

Historians tell us the most celebrated drama founded upon this myth is the trilogy of Æschylus, of which "Prometheus

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Bound" and a few fragments of "Prometheus Loosed" are extant. In Æschylus, Prometheus appears not only as a protector of the human race against the superior might of the gods, but as its teacher and benefactor. Through his assistance, Jupiter overcomes the Titans: but, when Prometheus frustrates the design of destroying mankind, he is chained to a rock in Scythia. Here he is visited by the Oceanids and by Io, to whom he foretells her long wanderings. He is in possession of knowledge which is essential to the safety of Jupiter to gain: but he bids defiance to his persecutor, and refuses to make known the secret. He is hurled into Tartarus, and afterward reappears chained to Mount Caucasus, to undergo fresh torments. From this condition he can only be freed when some other god shall voluntarily go into Tartarus for him, which finally happened when Chiron, wounded by Hercules, sought permission to go into Hades. Another account says that Jupiter himself agreed to reveal the prophecy, according to which, if he were married to Thetes, she would give birth to a son greater than himself.

A clew to Goldmark's thought when composing the overture played to-day is found on the title-page, which is inscribed, "Overture zum Gefesselten Prometheus des Æschylos." Further

NOTE.—Goldmark, who is said to love the children of his brain with a truly fatherly affection, and never to lose an opportunity of seeing how they are treated, was once travelling to hear a performance of his opera, "The Queen of Sheba," and in the train got in conversation with a lady, in whom he became much interested. He longed to make himself known to his fair companion, and at last ventured to say: "I suppose, madame, you do not know who I am?" "No, sir, I do not," replied the lady. "Well, then, I am Carl Goldmark, the composer of 'The Queen of Sheba.'" "Oh, indeed!" was the lady's reply; "and is that a very good situation?"

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than this, the composer vouchsafes no "programme." Nor will we attempt to establish one; for the picturesque and earnest work, in which is apparent a higher dramatic quality than in any of its predecessors, will spur the imagination to various interpretations of its moods. Goldmark is always a vivid colorist; and this new work, which preserves the overture form, shows no loss of the cunning which painted the "Sakuntala" and the "Penthesilea." The overture is scored for full modern orchestra, with increased brass and tympani.

Concerto No. 4, in C minor, for Pianoforte and Orchestra (Op. 44). **Saint-Saëns.**

(*First time at these Concerts.*)
I.— Allegro moderato. Andante.
II.— Allegro vivace. Andante. Allegro.

The following has been compiled: —

Mons. Camille Saint-Saëns's worth both as a composer and as an executant has of late been more widely recognized in Germany than that of any other living Frenchman. Slowly, but surely, we on this side of the water are becoming familiarized with his works; but, considering their number, — for as a composer M. Saint-Saëns is as remarkable for his prolificacy as for his versatility, — we certainly cannot be said to have heard too many of them.

His fourth concerto, which comprises five changes of *tempo*, is laid out in two divisions, which together constitute an organic whole. It is constructed on the *ex parvo multum* principle, the leading themes in the first division, by a process of evolution and metamorphosis, being made to do duty also in the second.

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The opening section of the first division consists of a series of variations upon a single theme. At first this theme is presented in its various aspects alternately by the pianoforte and the orchestra; then by both in conjunction. An independent pendant, which subsequently forms the basis of the opening section of the second division of the work, leads to the *andante*, which commences with a theme, given out by the flutes, clarinets, and bassoons, to an *arpeggio* accompaniment of the pianoforte in demisemi-quavers. This is repeated in D-flat minor and in E-flat, and is immediately succeeded by a chorale-like theme, sustained by the wood-wind instruments, and accompanied at intervals by the pianoforte in *arpeggio*. When this has been duly developed, a new subject makes its appearance. With the treatment and elaboration of this attention is chiefly occupied until the close of the first division. The second division, the *allegro* of which may be regarded as the *scherzo* of the work, opens brilliantly. In the course of the first subject appears a modification of the first theme of the work, the melody of which is sustained by the first violins and violas in octaves, accompanied at first by the pianoforte with triplets. As a second subject, of which much is made, we have a thoroughly French and very taking tune. The development of this at length is succeeded by a *reprise* of the earlier portion of this second division of the work, which, after a close in the dominant, leads to a second *andante*. Starting with a modification of a subject prominent in the first section, now treated fugally, this is almost entirely confined to further treatment of two other subjects of the first section. It does not detain us long, and after a brilliant *cadenza* for the pianoforte in octaves for both hands leads to the *finale*. This is

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founded upon two themes. Both, it will be seen, are modifications of the chorale-like theme of the first section. They are treated in a manner as ingenious as it is effective. And, indeed, the same may be said of the entire work.

Waldweben" from "Siegfried." **Wagner.**

"Waldweben" ("Voices of the Forest") is the title which has been given to a portion of the music in the Second Scene of the Second Act of "Siegfried" which has been arranged for concert use by H. Zumpe. In transference from the theatre to the concert-room it has undergone so many changes, by the omission of the dialogue, etc., as virtually to make it almost an independent composition. Still, the scene depicted remains the same, and may be easily imagined. At sunrise Siegfried is taken by his foster-father, Mime, far into the depths of the forest in which he has been brought up, in order that in an encounter with the giant Fafner, who has assumed the shape of a lizard-like dragon, he may learn what fear is. As Siegfried, with his sword at his side and his horn slung over his shoulder, seats himself under a lime-tree near the dragon's cave, Mime removes to a distance to watch the result. The scene is one of the most picturesque in the entire drama; and the music which accompanies it serves as a bright example of Wagner's wondrous power of depicting nature by means of musical tones, or, to speak more accurately, of exciting in the hearts of his hearers the same emotions which a picture of the sur-

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rounding scenery would, and at the same time of revealing to them what is passing in Siegfried's mind, as he muses within himself. In effecting this double purpose, Wagner has resorted to the simple expedient of employing, almost continuously throughout the scene, a motive representative of the mysterious sounds of the forest, which at times is accompanied by, and at others is interrupted by, other motives bearing upon Siegfried's life, which have done duty in previous portions of the tetralogy. For a due comprehension of the master's intentions, familiarity with these is indispensable. It is sufficient, however, to quote them in the order of their occurrence, docketing each with the title which it has received in explanation of its allusion.

First in importance is the motive proper to the "Waldweben," or "Voices of the Forest," which imparts a local coloring to the entire scene, and is seldom absent. Its general character will be apparent from the first few opening bars, premising that later on, as the sun rises higher in the heavens and all grows more animated, with a change of rhythm from 2-2 to 6-8, and a change of key from D minor to E major, we have twelve semi-quavers in the bar instead of eight quavers.

Left alone with his thoughts, Siegfried first muses about his parents, whom he has never seen, and wonders what they were like. This we divine from the introduction of a motive (clarinet) from "Die Walkure," which appears therein whenever Siegmund, Siegfried's father, expresses sympathy for his mother, Sieglinde, and thus symbolizes "The Walsung Family in Love and Grief." The thought of his mother awakens in him a longing for love, a



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revelation of nature; and this is indicated by the motives entitled "Love of Life" ('cellos) and — introduced and accompanied by a wave-like figure (from "Rhinegold") — "Woman's Wonder and Worth" (solo violin).

Revelling in the beauties of the scene before him, he listens to the songs of the birds, who subsequently, when he has learned to understand their language, afford him capital advice by warning him against Mime's treachery, and telling him of the hoard and the ring and of the sleeping maiden, Brünnhilde, surrounded by fire, whom he is to awaken as his bride. Further, in the course of development, allusion is made to the motive of "The Sword" (oboe, clarinet, and horn) and to "Brünnhilde's Slumber Motive." But the birds keep up their song to the end.

(C. A. B.)

Symphony No. 2, in D, Op. 23. **Brahms.**

Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso (quasi Andantino).
Allegro con spirito.

Brahms wrote no symphonies for publication until his chamber music; songs, and other compositions embracing choral forms, had made him renowned in two hemispheres. Such an example of deliberate repression of talent is without a parallel. The total

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number of his symphonies is four. Nine years represent the period of their composition, the one in C minor, his first, having been performed on Nov. 4, 1876. The second symphony was a Christmas present to the world in 1877.

First Movement.

"The opening movement (*allegro ma non troppo*, D major, 3-4) has something of pastoral simplicity and charm in the first subject, while the episode following it is as gay and graceful as the theme in Sterndale Bennett's 'Naiades' Overture, which it brings to mind. Admirably according therewith, the second subject prolongs thematic attractiveness in the movement. Here we have one of the melodies of which the ear does not tire. It comes into the symphony like a burst of sunshine, and is exceedingly satisfying. The development and working out of these themes naturally presents a good deal that is characteristic of Brahms's tendency to elaboration, but, on the whole, the music is not so overwrought as to put obstacles in the way of comprehension and enjoyment."

Second Movement.

"The slow movement (*adagio non troppo*, B major, C), in strong contrast to the open-hearted nature of the first *allegro*, is of a more contemplative character. The first theme, an uninterrupted melody of twelve bars, is made exceedingly impressive by being intrusted to the 'celli, and accompanied by the wind instruments amongst which the trombones have the important task of detaching one short phrase of the melody and holding it up in a solemn, almost chorale-like way, whenever reference is made to it by the other instruments. Alternating with the first theme, and in most happy opposition to its searching character, is the quieting, soothing second theme in 12-8 time, which, however, is put aside by a third theme, struggling and restless, till, after renewed appearances of the predominating first theme, the movement ends in what seems to be perfect resignation and peace. In polyphonic complication, in rhythmic diversity, and quick changes of all kind, the *adagio* is typical of its composer. So, too, in the beauty of its instrumentation and the profound earnestness of its spirit."

Third Movement.

"The third movement (*allegretto grazioso*, E♭ minor, 3-4) reverts to the comparative simplicity of the *allegro*, and is altogether charming. A measure of quaintness, due to character of rhythm

and melody, gives additional attraction, especially as the interest of the movement throughout is mainly thematic. A *presto non assai* twice breaks the course of the *allegretto*, lending extra vivacity to the general effect. This part of the work needs no discussion. It tells its own gracious and pleasing story to the comprehension of the dullest, and is the more welcome because coming close upon the abstruseness of the *adagio*. When first performed in Vienna, the *allegretto* had to be repeated,—an honor, it is said, never before accorded at the Philharmonic Concerts there, save in the case of the *andante* in Mendelssohn's 'Italian' symphony."

Fourth Movement.

"Brahms takes care to make the *finale* (*allegro con spirito*, D major, C) accord with the first movement and *allegretto* as regards the points most fully dwelt upon above. Its expression is generally cheerful and happy, both in theme and treatment; it is very rarely abstruse or overwrought, and its grateful animation is thoroughly well sustained. The *coda* especially deserves attention for its Beethovenish length and elevation of character. It nobly ends a noble work."

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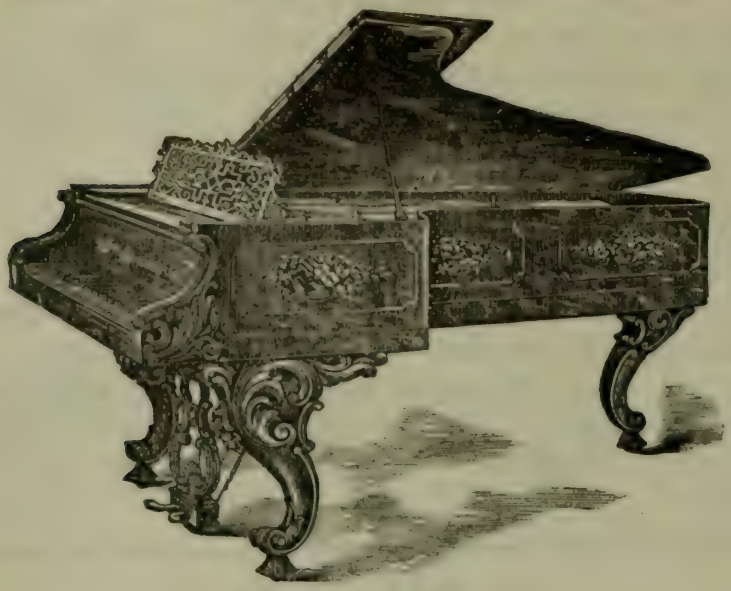
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Third Rehearsal and Concert, Friday Afternoon, January 15, at 3, Saturday Evening, January 16, at 8.

PROGRAMME.

Schumann – – – – – – Symphony No. 1, in B-flat

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace.
Allegro animato e grazioso.

Rubinstein – – – – – – Piano Concerto in D minor

Moderato.
Moderato assai.
Allegro assai.

Bach – – – – – – Praeludium, Adagio, and Gavotte

(For String Orchestra. Arranged by Bachrich.)

Weber – – – – – – – Overture, "Euryanthe"

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Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace.
Allegro animato e grazioso.

This, the earliest of the four published symphonies of Schumann, was first performed at the Gewandhaus, Leipzig, under the direction of Mendelssohn, March 31, 1841, shortly after it was composed. A few weeks after the performance he wrote to a friend: "I wished for you to hear my symphony. How happy I was at the performance! I, and others also, for it had such a favorable reception as I think no symphony has had since Beethoven."

The title, "Spring Symphony," is Schumann's own, although it does not appear upon the printed title-page. In a volume of his letters he alludes to it as follows: "Fancy a whole symphony, and a 'Spring' symphony, too!" Its connection with the breaking forth of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads, "Beginning of a symphony, occasioned by a poem of Adolf Böttger's."

Ehrlert says of this delightful work with its "lovely imperfections," "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon."

"Schumann," writes Wasielewski, "conceived and treated the symphonic form in a peculiar spirit, based on the study of masterpieces, especially those of Beethoven. The ideas are thoroughly Schumannesque. Higher artistic value is betowed on them by the fact that these ideas are expressed in the old established form. They seldom reveal the arbitrary enormities which so often occur in his earlier works."

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An instance of Schumann's imperfect acquaintance with the orchestra of that date is shown in the original score of the introduction. The energetic phrase for horns and trumpets with which it begins was first written a third lower (the corrected notes are D, B-flat, C, D); but, when the work came to rehearsal, it appeared that the notes G and A, being stopped notes, could hardly be heard, and the change had to be made.

The influence exerted by the idea of form, even in the choice of a motive, is almost more marked in the first movement than in any of the others: the latter are unquestionably among the clearest and most popular of Schumann's compositions, but he devoted all the elaborate pains and careful harmonic touches to working them out. In the introduction itself the first motive of the true *allegro* movement rouses a rich harmonic life, introduced, however, not by the octave, but by the third, by the trumpets and horns, being then taken up by the entire orchestra. It here appears, to a certain extent, as a signal for the beginning of the lively chorus which then bursts upon our ears and eyes. As the first theme of the *allegro* movement, the motive is then worked up into the first part, with even stronger and more impressive harmonization. The motive of the second part is equally simple and correct in point of form; but, owing to Schumann's singular mode of representing the dominant key, this also shows the genuine imprint of his spirit and of the new school. He distinctly prepares for the entry of the second motive in the dominant, and then does not introduce it directly, but by an indirect route over its parallel key and subdominant. It therefore appears in such a paraphrase that the effect of contrast in it is seen in a peculiar and quite a different light than in the usual arrangement. In similar fashion, the farther progress of the whole movement is affected by the old form quite as much as by the new tendency. The same may still more truly be said of the closing movement, which betrays the judiciously amalgamating master-hand only in its more skilful outward adjustment. Again, it is chiefly the second motive that he works out in his own peculiar manner, opposing it to the first motive in a succession of fresh forms and situations. He next uses it as a transition from the *scherzo* to the principal theme, and in the second part particularly he reveals all the

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sweetness and wealth of the soul stirred by romance; and this feeling then retains the mastery until we reach the brilliant close, which is as powerful as it is polished. Beside these two movements, the other two, the *larghetto* and *scherzo*, seem somewhat scanty of cut. The *larghetto* particularly is hardly more than a "Phantasiestück" of the earlier period. The hymnic breadth of the true *adagio*, as created by Beethoven, is certainly but little founded in this whole tendency, aiming, as it does, at fertility and fulness of expression rather than at breadth and depth. Yet this, too, Schumann attained. In the *scherzo* he seems to be largely guided by the idea of the older minuet, which he tries to superimpose upon the spirit of the new school through the two trios, the first of which is kept in 2-4 time. This first attempt to combine the new romantic purport and the older forms is, nevertheless, perfectfully successful. We must acknowledge this fact with the more admiration since the technique of instrumental music is necessarily so different from that of the piano. It is most difficult, if not impossible, to adapt or reconcile Schumann's true technique to the orchestra. The peculiar polyphony of the orchestra is quite unlike that of the voice or the piano, and Schumann never thoroughly understood it, because he generally regarded the separate instruments as playing real parts, even those which do not actually do so, thus not infrequently weakening the effect of the one through that of the other. In this, his first orchestral work, the idea of the symphony is still supreme and all-pervading; and the instrumentation is, therefore, subordinated to it, the separate motives seeming to be derived from it."— *August Reissmann, translated by A. L. Alger.*

Concerto for Pianoforte in D minor, No. 4, Op. 70. **Rubinstein.**

Moderato.
Moderato assai.
Allegro assai.

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observed that in the present work Rubinstein trusts for effect solely to the means upon which the classic composers placed reliance. The fullest orchestra employed consists of no more than piccolo, flutes, oboes, clarinets, bassoons, trumpets, two horns, drums, and strings.

First Movement.

The first movement (*moderato*, D minor, C) pays respect to prevailing form by starting with a *tutti*, in which, however, only one of the principal themes is set forth. Rubinstein holds the pianoforte in reserve, but concedes something to a free modern spirit by cutting down his *tutti* to the smallest dimensions. The theme, stated by flute and horn in octaves, is broad in style. It occupies but eight bars, the remainder of the introduction being echoes of its "half-close" ending, or a lead up (*crescendo*) to the solo, which begins with an unaccompanied passage remarkable for varied rhythm. This conducts to the theme, now expounded by the pianoforte with the utmost sonority, chords for both hands being sustained by the pedal while notes are struck in the lower octaves. A full tonic close is at once followed by a continuation of a different character; that is to say, we have a *cantilena*, very graceful and pleasing. The leading thematic material being so far complete, the composer abruptly leaves it and goes on to an episode in which the pianoforte and orchestra alternately take up a brief and serious phrase, relieved by a counterpoint of scale and *arpeggio* passages. Through this the second principal subject in the relative major key is approached. Its statement by the pianoforte leads into a short *bravura*, which may be regarded as the peroration of the technical first part.

Second Movement.

The second movement (*moderato assai*, D minor, 3-4) is an example of the so-called song form. After a few introductory bars, the pianoforte

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(mostly unaccompanied) states the leading melody,—a theme twenty-four bars long and constructed in the most perfectly regular and balanced manner. This is varied and developed at some length, the solo always maintaining its pre-eminence, and the orchestra being used in a most reticent manner. A change comes with the episode (*con moto*), the theme in this case falling to orchestral instruments, while the pianoforte maintains a *moto continuo* of semi-quavers for both hands. At its close the principal melody returns, but is now given to the orchestra, the solo accompanying with quaver triplets. The character of the opening *allegro*, for clearness of thought and conciseness of expression, is fully shared by this easily understood slow movement.

By way of beginning the "working out," a horn restates the first section of the leading theme, preceding thus a brilliant solo which the same melody also follows under new conditions, the pianoforte having it with a flowing counterpoint of quavers in thirds and sixths. The *cantilena* of the principal subject is next dealt with, an interesting point being made by taking two fragments of the melody, giving one to the wind, one to the strings, and using them simultaneously. The section eventually ends with a brief but showy cadence and a "pause." The "working out" seems to close here, and now we meet with a striking peculiarity of this movement. Having treated this first subject as just shown, the composer omits it altogether in the recapitulation, which begins with the episode, goes on to the second subject (now in B-flat), a brilliant climax, and a second cadenza (*senza tempo*), including a long play upon the leading theme. The *coda* following is of unusual length, because the composer makes it serve for a repetition of the chief subject, placing here a part of the regulation "first *allegro*," which could not be introduced in proper order without risk of lacking contrast and variety.

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Third Movement.

For the purpose of the *finale* (*allegro assai*, D minor and major, 2-4) a piccolo is added.

A highly characteristic opening, distinguished by short, curt phrases, at once arrests attention, not diminished, when by an abrupt transition, the solo begins in E-flat major, passing thence to a half-close in the tonic. The development is extremely clear, though mixed up with a tributary theme to vary and relieve. A full close in the dominant precedes the entry of a new subject in D major, brilliantly treated for the solo. Then the leaping theme returns, followed by fanciful figuration. Through this we reach another episodical theme in B-flat, carried on at length by the pianoforte in octaves, and also, *in a reversed form*, by the strings, which enter at the third bar. The device is worked out with great spirit, and gives renewed interest to the movement, which thenceforward runs on, brilliant and bustling, full of resource and variety to the end. This concerto is remarkable throughout for judicious construction, but in nothing does the composer's careful thought more fully appear than in his placing such a movement as the *finale* after two others marked by a moderation that almost amounts to staidness.— *London Symphony Programme.*

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PROGRAMME.

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GRIEG	Andante from Quartet, in G minor
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(Arranged by Bachrich.)

Sigismund Bachrich was born in 1841 at Zsambokreth in Hungary, and he studied at the Vienna Conservatory 1851–57. In 1861 he went to Paris where he was in turn director of small orchestras, partner in a crinoline establishment, journalist, and apothecary. He finally went back to Vienna. He was esteemed as a violinist,— he was a pupil of Böhm,—and entered as viola-player in the orchestra of the Royal Opera, and also in the Hellmesberger Quartet. He has written two operettas, a ballet "Sakuntala," chamber music, violin pieces, and songs. He is now a teacher in the Vienna Conservatory, a member of the Philharmonic and Opera Orchestra, and one of the Rosé Quartet.

Overture "Euryanthe." **Weber.**

The libretto of Weber's "grand heroic-romantic" opera "Euryanthe" was written by a singular blue-stocking, named Helmina von Chezy.

The subject was taken from an old French story of the thirteenth century, called "History of Gérard de Nevers and of the beautiful and virtuous Euryant of Savoy, his sweetheart." It forms the subject of one of Boccaccio's tales (2d day, 9th novel), and Shakespeare has used it in "Cymbeline." Weber thought but little of the text, and its silliness dragged down the music with it. The opera was composed in 1823, and it was first performed at the Kärnthnerthor-Court-Opera-Theatre, Oct. 25, 1825. It was dedicated to the Emperor of Austria, Francis I. The original manuscript is in the possession of the King of Saxony.

This overture was preferred by Weber to the introductions to his other operas. Although he uses as thematic material motives from the opera

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itself, they are more sparingly employed than in similar compositions of the period. According to Julius Benedict, the *largo* was not originally written for the overture, which was a fiery *allegro* in one movement, after the manner of the "Beherrscher der Geister"; but Fr. Wilh. Jähns has proved conclusively that Benedict's recollection must have played him false (see Jähns's "Von Weber," pp. 365, 366). The metronome marks are Weber's own; but he favored considerable liberty in the taking of the tempo of each movement, as is known from his letter to Präger, the Leipzig director, in which he compared the tempo in music to the pulse-beat in the life of man.

Both the first and second motives come from the music of the hero, Adolar, the first — immediately following the brilliant and very Weberesque exordium — being connected with an expression of trust in Euryanthe's faithfulness. The second subject — a very beautiful and characteristic melody stated by the violins — expresses the confidence and joy with which Adolar anticipates reunion with his beloved. These themes are worked into the regular form of an overture, save that two important episodes come together between the development of the second subject and the recapitulation, occupying, therefore, the place of a "working out." The first episode, *largo*, given to muted violins in eight parts, accompanied



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by the violas *trem.*, has direct reference to that part of the drama in which Euryanthe conveys to the wicked Eglantine a secret concerning some unfortunate lovers who make a spectral appearance. The lovers and their apparitions are of Weber's own devising. On this account he thought a great deal of them, and at first intended that the curtain should rise with the beginning of the *largo*, and show a tableau of the incident. On reflection, he abandoned the idea, as tending to divert regard from very mysterious and cunningly devised music. The second episode is contrapuntal.

"Euryanthe" is of special interest to the followers of Wagner. The plots are not very dissimilar in certain respects. Lysiart and Eglantine are agitated by the same passions as Frederic and Ortrud: they have snatched from Euryanthe a secret upon which her happiness depended. Adolar, as the Knight of the Swan, finishes by exposing the truth; and the good and nameless King of France plays the same part as Henry the Fowler. It would take too long to point out the many innovations in the music of the opera that paved the way for Wagner. The latter, in his "Opera and Drama," has spoken most appreciatively of "Euryanthe." It is only necessary here to call to mind the character of the symphonic binding together of different scenes, the accentuation of harmonic and instrumental color, the instrumental polyphony, and the assignment of a particular instrument to a particular character. The reader who wishes to pursue this interesting subject is referred to "Lohengrin," by Maurice Kufferath, Schott Brothers, Brussels, 1891, pp. 141–152.

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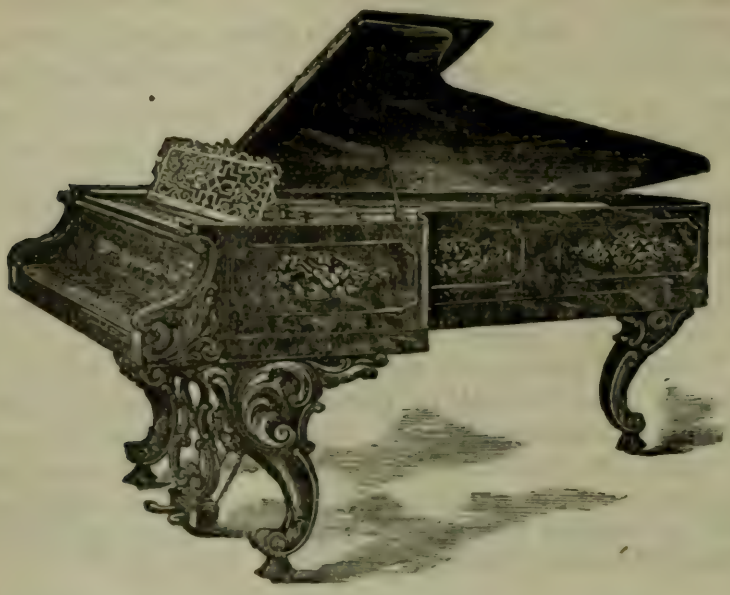
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Fourth Rehearsal and Concert, Friday Afternoon, February 12, at 3, Saturday Evening, February 13, at 8.15

PROGRAMME.

Wagner – – – – – – – – – A Faust Overture

Mozart – { *a* Page's Canzonetta, *b* Page's Aria, } from the "Marriage of Figaro"

Saint-Saens – – – – Concerto for Violoncello in A minor

Tschaikowsky – Andantino and Scherzo (Second and Third Movements) from Symphony No. 4, in F minor

Songs with Piano.

Goldmark – – – – – – – – – – "Die Quelle"
Jensen – – – – – – – – – – "Am Manzanares"
Brahms – – – – – – – – "Vergebliches Staendchen"

Beethoven – – – – – – – Symphony No. 3, "Heroic"

Allegro con brio.
Adagio assai (Marcia funebre).
Scherzo (Allegro vivace).
Finale.

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Molto sostenuto.
Molto agitato.

It was after a rehearsal of Beethoven's ninth symphony at the Paris Conservatory in the winter of 1839 that Wagner conceived the idea of composing music to "Faust." His original plan was the writing of a symphony, the work played to-day to stand as the first movement. The plan was not carried out. The letters of Wagner to Liszt and Liszt to Wagner contain many references to the "Faust" overture, which had a trial performance in Dresden in 1844.

Writing in 1848, Wagner says: "Mr. H. tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you." Four years after: "I cannot be angry with this composition, although many detached things in it would not now flow from my pen, especially the somewhat too plentiful brass is no longer to my mind." Liszt, in a letter written from Weimar in 1852, confessed that he should like a second middle part or else a quieter and more agreeably colored treatment of the present middle part. "If, instead of this, you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much." Wagner in reply admitted that "the woman is wanting." He added: "Perhaps you would at once understand my tone-poem if I called it *Faust in Solitude.* At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'solitary Faust,' longing, despairing, cursing.

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The feminine floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remained unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now from a last remnant of weakness and vanity I hesitate to abandon this Faust work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, *Faust in Solitude*, or *The Solitary Faust*, 'a tone-poem for orchestra.'"

In 1855 Wagner was taken with a desire to remodel the overture. "I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here [Zürich], under the title of 'A Faust Overture.' The motto will be:—

'The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control,
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed for rest.'"

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In the letter accompanying the score Wagner writes Liszt as follows:

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Symphony No. 3, in E-flat, "Heroic." **Beethoven.**

Allegro con brio.
Adagio assai (*Marcia funebre*).
Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande, Napoleon Bonaparte*, 1804, *im August, del Sigr. Louis van Beethoven, Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired

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this dedication; that event so angered Beethoven that he tore off the title-page to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7, 1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony:—

"In his political sentiments Beethoven was a republican; the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived in the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments toward Napoleon, as did General Bernadotte (afterwards King of Sweden), at that time French ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the First Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred:—

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Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations against the French Emperor — against the new 'tyrant' — upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed appropriate music to the catastrophe, in which it was exactly predicted musically, but unwittingly,— alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem — the master's third symphony and the work in which he first completely asserted his individuality — in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which unintentionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who

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relies upon such expectations for a proper understanding of this work will certainly feel perplexed, and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place, its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance toward this conclusion.

First Movement.

The first movement comprises, as it were, in a glowing focus all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the superabundance of its nature, is the mainspring of this musical picture: it masses itself — toward the middle of the movement — into an annihilating force, and

asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.*

Second Movement.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning: it seems to portray the progress of an earnest manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heart-felt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings; to sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

*That point in the first movement of the "Heroic" symphony where "recapitulation" begins is marked by a Beethoven joke in causing the horn to make an apparently false entry with the first four notes of the theme. Even now this is often supposed to be a mistake of the horn-player. *Apropos*, Ferdinand Ries writes: "Those who are not initiated into this secret of the score must ever think the horn-player has miscounted and made a false entry. At the first rehearsal of this symphony, which was a stormy one, and where the horn-player stood next to Beethoven, taking it for granted that he was wrong, I said: 'Listen to that stupid fellow! Can he not count? It sounds wretchedly.' I think my ears narrowly escaped being boxed, and Beethoven did not forgive me for some time." Grove says: "This passage has actually been altered in performance, to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the horn were B, D, E, F. Wagner and Costa are said, though it is almost incredible, to make the second violins play G. If Ries 'narrowly escaped a box on the ears' for suggesting that 'the —— horn-player had come in wrong,' what sort of blow or kick would Beethoven have justly administered for such flagrant corrections of his plain notes?"



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Third Movement.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we have now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which by its harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing

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a firm manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

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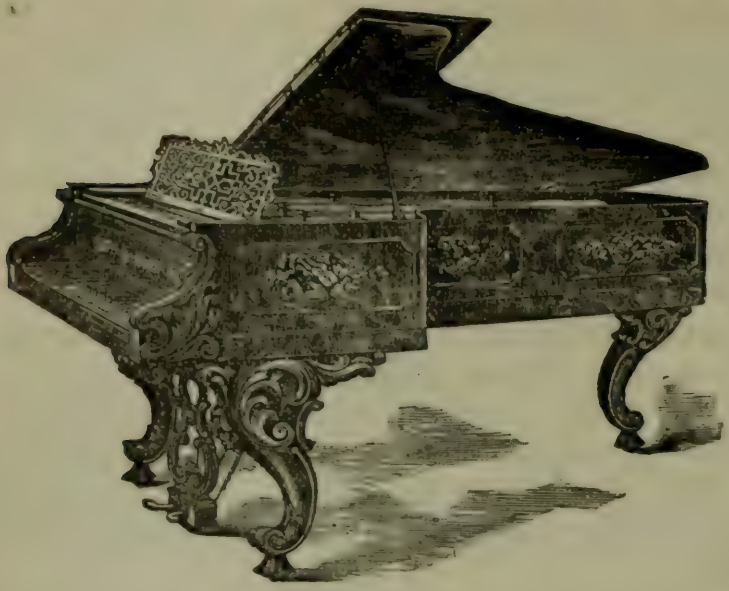
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Berlioz – – – – – – Symphony "Harold in Italy"

(Viola Solo, Mr. Franz Kneisel.)

I. HAROLD IN THE MOUNTAINS (Scenes of Melancholy, Happiness, and Joy).—Adagio; Allegro.
II. MARCH OF THE PILGRIMS (Singing the Evening Prayer).—Allegretto.
III. SERENADE OF A MOUNTAINEER.—Allegro assai; Allegretto.
IV. ORGY OF THE BRIGANDS (Recalling previous scenes).—Allegro frenetico.

Beethoven – – – – Concerto for Pianoforte in E-flat, No. 5

Allegro.
Adagio un poco mosso.
Allegro.

Saint-Saens – – – Symphonic Poem, "Le Rouet d'Omphale"

Soli for Pianoforte.

a Chopin – – – – – – – – – – Nocturne
b Schubert – – – – – – – – – – Impromptu
c Strauss-Tausig – – – – – Valse, "Man lebt nur einmal"

Liszt – – – – – – Symphonic Poem, "Les Preludes"

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The announcement of the next Concert will be found on page 19.

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With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,
Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,
Successful in defeat, to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,—a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and

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for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interpreted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,— a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps frequently — sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, are without parallel in musical art. As far as

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the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources, and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and. again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

No musician, unless he writes for the stage, can hope to live by his compositions in France. Accordingly, Berlioz was driven to the dubious "*métier*" of *bénéficiare*,— to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, "feuilletonism." These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; while the perfection of style and graphic narrative of his "Mémoires" have proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a

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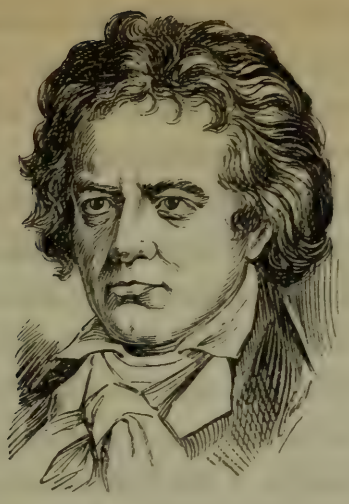
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student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Conservatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contrepoint*, he met with little encouragement from the dons, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for composition. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,—the "Prix de Rome,"—to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson—an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height—is minutely told in his "Mémoires" published after his death. That sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.



Concerto for Pianoforte, No. 5, in E-flat. **Beethoven.**

Allegro.
Adagio un poco mosso.
Allegro.

The fifth, last, and greatest of Beethoven's concertos for the pianoforte was composed in 1809, and published in 1811, under the description, "Grand Concert pour le Pianoforté avec accompagnement de l'Orchestre composé et dedié à Son Altesse Imperiale Rudolphe, Archiduc d'Autriche, etc., par L. van Beethoven. Œuv. 73." It was in 1811, also, that the work was first publicly played, the executant being Schneider, the place Leipzig. But the concerto's real *début* may be said to have occurred in Vienna, where, two months afterward, it was performed under Beethoven's own eyes — not in his hearing, unhappily — by the master's pupil, Carl Czerny. The occasion, inasmuch as it sought to aid a charity by means of a very miscellaneous entertainment, can hardly be considered worthy the grandest of all symphonies with pianoforte obligato; but such works

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are ever superior to circumstances, and the time was not long before the concerto found itself undisputed chief of all its kind. He must be bold, indeed, who would now venture to question the supremacy of this magnificent example of Beethoven's second manner.

"There are some works," writes Sir George Grove, "in which the poet, the painter, or the sculptor has, by common consent, reached the very summit of his art, and on which there is only one universal verdict of applause. Such are the 'Madonna di San Sisto,' the 'Venus of Milo,' Milton's 'Lycidas,' and Wordsworth's 'Ode on the Intimations of Immortality.' And such, to speak of an art which is not less great or abounding in masterpieces than either of the others, is the E-flat concerto of Beethoven." This witness is true; and we may take it as a universal verdict, strengthened by the silent testimony of the composer himself. That great suspicion attaches to an author's estimate of his own works, a long catalogue of examples might be cited to prove. But, after making due allowance on this score, the fact is significant that Beethoven never succeeded in giving his fifth concerto a successor. In all other departments, that of opera excepted, he labored to the end, even contemplating a tenth symphony; but, while in the plenitude of power, he ceased to write pianoforte concertos. Did he feel, on trial, that all had been done that could be done,— that his latest work might go forth as, in its way, the ultimate expression of his genius? And may we regard the fact as the master's own most powerful evidence to the splendor of his achievement?

In beginning the first movement,— *allegro*, E-flat,— C,— Beethoven departs farther than into the concerto G (No. 4) from the orthodox rule which that work was the first to break. There, as no amateur requires telling, the

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solo instrument starts with an announcement of the leading theme, after which the *tutti* follows in regular form. Here the pianoforte, instead of merely giving a "cue" for the orchestra to follow, enters in regal style, asserting its distinctive genius and character by sweeping *arpeggios* and rushing scale passages, which extend from end to end of the keyboard. Nothing can be more grandiose and important. Undoubtedly, Hauptmann is, to a certain extent, right when he styles the concerto a "symphony with pianoforte obligato"; but, at the outset, there can be no question as to which is supreme, the solo instrument or the orchestra. The pianoforte dominates; and we bear the fact in mind even when, as after the introductory bars, it is for a long time silent. All the leading themes are unfolded by the *tutti*, and in this connection should be noticed, beginning with the principal given out by the first violins. The first subject having been repeated by the wind, the violins develop it further; and, shortly after, the second theme enters in E-flat minor, to afford not only a happy contrast, but an interesting example of the employment of one rhythm in the melody and another in the accompaniment. Subsequent to the repetition of this subject by the wind, imitative use is made of the "turn" in the opening bar of the first motive, which should be remembered as supplying the key to some important parts of the movement. Another feature worthy of note is the beautiful subsidiary theme (violins). At this point, the pianoforte, after a brilliant chromatic scale passage, gives out with emphasis the first bars of the leading theme, which supplies material for a brief solo prior to the enunciation of its subordinate. The fantasia portion of the movement now begins, use being chiefly made of passages from the leading theme. Much of high interest in this development must be reluctantly passed. Following

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the remarkable sequential passages, familiar to musicians, is a brilliant cadenza for the pianoforte, leading to the reappearance of all the subjects in order. The cadenza is approached in grandiloquent style, orchestral passages in march rhythm being interspersed with brilliant *arpeggios* for the solo. Beethoven, however, does not leave the performer to extemporize a cadence of his own, but gives the following express direction, "Non si fa una Cadenza, mas' attaca subito il seguente." The sequel is entirely novel in character, being really a cadence with orchestral accompaniment, the horns having the second subject, while the strings make repeated allusions to the first. Eventually, the entire orchestra joins, and so the movement advances in triumph to its *coda*. Such, in merest outline, is this magnificent *allegro*. Pope somewhere observes: —

> "Whoever thinks a faultless piece to see
> Thinks what ne'er was, nor is, nor e'er shall be."

Pope is wrong.

Adagio un poco mosso (B major, C). Musicians will not require to be told that the key of this movement has a near relationship, enharmonically, to that of the preceding *allegro;* nor need it be pointed out that the change, taken together with the character of the opening theme, secures a very impressive effect. We look for a real Beethoven *adagio* when a solemn *meaning* subject falls upon the ear. With unfailing grace and beauty, the pianoforte proceeds to vary this theme, till at last it slowly dies away on a tonic pedal. The return to E-flat and its sequel, introductory to the final movement, and suggestive of its leading theme, is one of the master's characteristic surprises.

After this "pause," the rondo (*allegro*, E-flat, 6–8) is at once attacked by the pianoforte in most spirited fashion. The brilliant, exciting, and masterly development of the subjects cannot, out of regard for exigencies of space, be here shown. It is necessary, however, to draw attention to the remarkable episode for pianoforte and drum which leads directly to the *coda*. Students of Beethoven well know his partiality for the *tympani*, and that he was the first to bestow upon them the dignity of a solo instrument. The present is an admirable instance of such favor, the drums sustaining the rhythm of the horns and trumpets, while the pianoforte, *diminuendo* and *ritardando*, has a sequence of chords. The *coda* is short, but emphatic, putting a worthy climax to a glorious work. (London Philharmonic Society programme.)



Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1.
Saint-Saens.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is

unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.: —

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."

2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."

3. "Omphale deriding the vain efforts of the hero."



Symphonic Poem, "Les Preludes." **Liszt.**

(D'après Lamartine.)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus: —

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar?

What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections: —

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violas and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Sym-

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phonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

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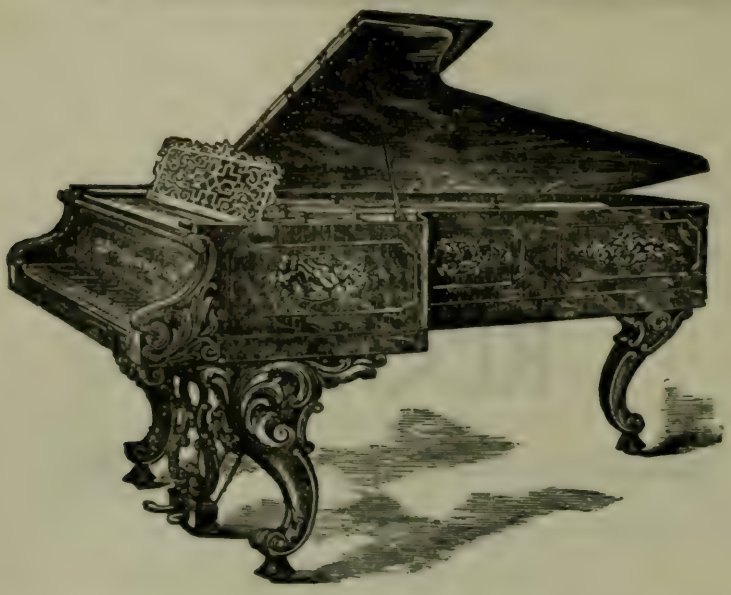
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Sixth Rehearsal and Concert, Friday Afternoon, April 29, at 3.00, Saturday Evening, April 30, at 8.15.

PROGRAMME.

Wagner – – – – – – Overture, "Flying Dutchman"

Haendel – – – – – – – – Air, "Alessandro"

Mrs. HENSCHEL.

Schubert – – – – – Unfinished Symphony in B minor

Allegro moderato.
Andante con moto.

Wagner – Fantasy from Act II. "Tannhaeuser," "Blick ich umher"

Mr. HENSCHEL.

Goetz – – – – – – Duet from "Taming of the Shrew"

Mr. and Mrs. HENSCHEL.

Schumann – – – – – Symphony No. 4, in D minor, Op. 120

Introduction (adagio non troppo).
Allegro.
Romance (adagio non troppo).
Scherzo.
Finale (Allegro).

Soloists, Mr. and Mrs. GEORG HENSCHEL.

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Overture, "The Flying Dutchman." **Wagner, 1813-1883.**

Wagner began his career as a professional musician in the year 1833, at the age of twenty. He had composed the symphony in C and several overtures before this, and was known in Dresden and Leipzig as a profound lover of Beethoven. A visit of friendship to Würzburg, in 1833, led to his acceptance of a minor part in the town theatre. While at Würzburg, the Musikverein performed his compositions; and here he wrote the opera of "Die Feen," which was not performed for fifty-five years, although it was accepted by the director of the opera at Dresden the year after it was completed. After a year as chorus-master at Würzburg, Wagner went to Magdeburg as director of the theatre. From here, after a year or two of

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helpful experience, he wandered, finally securing the position as conductor at Riga. This proved an agreeable place. At Riga the book of words and much of the music of "Rienzi" were written. His contract completed, in July, 1839, Wagner took passage for himself, his little wife, and a big Newfoundland dog, in a sailing-vessel, *en route* for Paris, where he hoped to gain the ear of the French public (for whose acclaim the theatric world of that day awaited) and produce his "Rienzi." It was during a storm which overtook him on this voyage that Wagner conceived the idea of writing "The Flying Dutchman." He says, in his autobiography: "The Flying Dutchman, whose intimate acquaintance I had made at sea, continually enchained my fancy. I had become acquainted, too, with Heine's peculiar treatment of the legend: especially the treatment of the delivery of this Ahasuerus of the ocean gave me everything ready to use the legend as the libretto."

One version of "Der Fliegende Holländer" is this: "An old Dutch captain, who in vain tried to round a cape during a storm, on his crew praying him to put back, swore he would not give up the attempt, even though he should remain at sea until the Day of Judgment. Satan heard and took him at his word, condemning him to everlasting wanderings, in which he should bring destruction to every ship he should fall in with. His good angel, however, interposed, and so far gained a mitigation of the sentence that he was permitted to go ashore once every seven years and marry a wife. Should the wife he chose prove untrue to him, she would also become the prey of hell; but, should he find a mate who should remain

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faithful to him until death, her constancy would blot out his sin, and, after a natural death, open to him the gates of everlasting salvation." It need not be told readers of this programme that Wagner's book of words furnished embodiment of this idea, of intense dramatic force.

"The Flying Dutchman" is the first work of Wagner's which shows his method of characterizing persons and situations by fixed musical phrases.* The overture to "The Flying Dutchman" characterizes the persons and situations of the drama, and introduces *motifs* which Wagner used so freely in the opera. Among them are the Curse, the Restless Motion of the Sea (personifying the Dutchman), the Message of the Angel of Mercy, personified in Senta, the Song of the Norwegian crew, and the Senta phrase, treated as a hymn of triumph.

Wagner's own account of the poetical purport of the overture to "Der Fliegende Holländer" is: "Driven along by the fury of the gale, the terrible ship of the 'Flying Dutchman' approaches the shore, and reaches the land, where its captain has been promised he shall one day find salvation and deliverance; we hear the compassionate tones of this saving promise, which affect us like prayers and lamentations. Gloomy in appearance and bereft of hope, the doomed man is listening to them also; weary, and longing for death, he paces the strand; while his crew, worn out and tired of life, are silently employed in 'making all taut' on board. How often has he, ill-fated, already gone through the same scene! How often has he steered his ship o'er ocean's billows to the inhabited shores, on which, at each seven years' truce, he has been permitted to land! How many times has he fancied that he has reached the limits of his torment; and, alas! how repeatedly has he, terribly undeceived, been obliged to betake himself again to his wild wanderings at sea! In order that he may secure release by death, he has made common cause in his anguish with the floods and tempests against himself: his ship he has driven into the gaping gulf of the billows, yet the gulf has not swallowed it up; through the surf of the breakers he has steered it upon the rocks, yet the rocks have not broken it in pieces. All the terrible dangers of the sea, at which he once laughed in his wild eagerness for energetic action, now mock at him. They do him

*"Wagner did not alone discover that a music drama was superior to an opera of the latest Italian pattern. He had simply taken great pains to ascertain their comparative value; and when he wrote 'The Flying Dutchman,' suggested by the poem of Heine, who had followed Fitzball in his adaptation from a tale in *Blackwood's Magazine*, other musicians were astonished at the effect, and Spohr regretted that he had never been so fortunate as to get 'such a masterpiece.' Wagner had, in fact, strong dramatic feeling, hence his music is also dramatic. When he offered the work in Paris, the kind of music he had written was entirely underrated and misunderstood, as that of 'Tannhäuser' was later; but his libretto was admired, with the ridiculous result that it was intrusted to a chorus-master named Dietsch, who actually set Wagner's music drama to music, and under the title of 'Le Vaisseau Fantôme' it was produced in Paris, Nov. 9, 1842. The wretched music of M. Dietsch swamped even the vigorous libretto of Wagner, and the failure of 'Le Vaisseau Fantôme' was as complete as it deserved to be."

no injury. Under a curse he is doomed to wander o'er ocean's wastes, forever in quest of treasures which fail to reanimate him, and without finding that which alone can redeem him. Swiftly a smart-looking ship sails by him; he hears the jovial familiar song of the crew, as, returning from a voyage, they make jolly on nearing home. Enraged at their merry humor, he gives chase, and, coming up with them in the gale, so scares and terrifies them that they become mute in their fright and flee before him. From the depths of his terrible misery, he shrieks out for redemption. In his horrible banishment from mankind, it is a woman that alone can bring him salvation. Where and in what country tarries his deliverer? Where is there a feeling heart to sympathize with his woes? Where is she who will not turn away from him in horror and fright, like those cowardly fellows who in their terror hold up the cross at his approach! A lurid light now breaks through the darkness; like lightning it pierces his tortured soul. It vanishes, and again beams forth. Keeping his eye upon this guiding star, the sailor steers toward it, o'er waves and floods. What is it that so powerfully attracts him but the gaze of a woman, which, full of sublime sadness and divine sympathy, is drawn toward him? A heart has opened its lowest depths to the awful sorrows of this ill-fated one: it cannot but sacrifice itself for his sake, and, breaking in sympathy for him, annihilate itself in his woes. The unhappy one is overwhelmed at this divine appearance: his ship is broken in pieces and swallowed up in the gulf of the billows; but he, saved and exalted, emerges from the waves, with his victorious deliverer at his side, and ascends to heaven, led by the rescuing hand of sublimest love."

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Symphony in B minor, No. 8 (Unfinished). **Schubert, 1797-1828.**

Allegro moderato.
Andante con moto.

The noble fragment, of which a critic has truly said that "it stands quite apart from all other compositions of Schubert, or any other master," was written in 1822, six years before the genius to whom we owe it was called away from what he found to be, in very deed, a "troublesome world." It is impossible to hear Schubert's eighth symphony without feeling that here, if anywhere, does music embody the deepest emotion of the composer, and express that innermost feeling which finds no such adequate utterance in words. "My compositions," wrote the master in his journal, "are the result of my abilities and my distress; and those which distress alone has engendered appear to give the world most pleasure."

This is emphatically true of the eighth symphony, which "gives most pleasure" because it sprang from greatest pain, and utters the language of one whose life was spent in darkness, relieved only now and then by transient gleams of light; but the phenomenon is, after all, not rare. "We shroud the cages of birds," said Jean Paul Richter, "when we would teach them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed

dropped into the earth, they may lie unnoticed through a long winter; but there surely comes a genial time when they spring up into sight and receive the welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early in 1867. The symphony in B minor is the second and last of Schubert's nine which does not open with a slow introduction, the other being No. 5, in B-flat. It sets out at once with an *allegro moderato*, the first few bars of which announce a composer who has something to say out of the common order.

First Movement.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the

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full orchestra, he several times introduces the syncopated accompaniment of the second melody, *without the melody itself*. It is as though he resisted the temptation again to sing his lovely song, while the desolate, maimed effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "working out" recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to susta interest to the end.

Second Movement.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for the violins,—another "gem of purest ray serene,"—the development of which presently emerges into a stately *tutti*, where all the strings march in vigorous unison, while the "wind" executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C-sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.—*London Philharmonic Programme.*

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Fantasy from Act II., "Tannhaeuser," "Blick ich umher." **Wagner, 1813-1883.**

Gazing around upon this fair assembly,
How doth the heart expand to see the scene!
These gallant heroes, valiant, wise, and gentle,—
A stately forest, soaring fresh and green,—
And blooming by their side in sweet perfection,
I see a wreath of dames and maidens fair:
Their blended glories dazzle the beholder,
My song is mute before this vision rare.
I raised my eyes to one whose starry splendor
In this bright heaven with mild effulgence beams,
And, gazing on that pure and tender radiance,
My heart was sunk in prayerful, holy dreams.
And, lo! the source of all delight and power
Was then unto my listening soul revealed,
From whose unfathomed depths all joy doth shower
The tender balm in which all grief is healed.

Oh, never may I dim its limpid waters,
Or rashly trouble them with wild desires!
I'll worship thee, kneeling, with soul devoted,
To live and die for thee my heart aspires.
I know not if these feeble words can render
What I have felt of love both true and tender.

Duet from the "Taming of the Shrew." **Goetz.**

Petruchio. (*In a playful tone.*)
Come, Kate, my dearest! 'Tis so warm at home,
The silver moon invites us forth to roam.

Katherine. The sun now shines with mid-day heat,
But yet to please thee, yes! The moon is shining o'er us!

Petruchio. The moon! my dearest! thou hast thy reason yet!
Bethink thee now! the day is half before us.
Say, thou dost not mean that now the moon is shining?

Katherine. I mean it not.
Mine eyes with tears are blinded, I see not clearly.
This alone is clear: I am myself no longer what I was!
At last is tamed the shrewish maiden's haughtiness.
A wife's far fairer honor is what I long for.
I see what thou hast meant by all thy joking.
Do what thou wilt with me, I am thy wife,
And thine I am for life!

Petruchio. Enough, my dearest wife! The test is ended,
And all these juggler's tricks away we send.
To help thee has thy noble reason tended,
And now we both have reached a happy end.

Katherine. O what exceeding joy! O happy end!

Katherine. I wished I could hate thee, and from thee sever.

Petruchio. And now thou art mine own forever!

Katherine. The heart that vexed thee deep sorrow is feeling.

Petruchio. And at this moment has met with its healing.

Katherine. Then joking and teasing away we send,

Both. And put to our sorrows their longed-for end.

Both. What rest to the weary once more to have gladness,
When sunlight returning drives far cloudy sadness.
Such power as love has is nowhere found,
By love is creation together bound

ENTR'ACTE.

It is not generally known that Lohengrin's story of the "Holy Grail" and of his own mission, as now represented on the stage, is not the original version given it by Wagner. At a recent meeting of the Munich Wagner Society a fragment which Wagner had at first intended to supplement the present version, but which later on was eliminated from all printed scores by his own order, was sung by Franz Nachbaur.

After the "Knight of the Holy Grail" has finished the first part of his narration with the well-known words,

> "My father, Percival, gloriously reigneth,
> His knight am I, and Lohengrin my name,"

in this original version follows the motive of the Holy Grail in richest orchestration. Then the full chorus takes up the same motive, text and

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treatment being similar to that of the splendid chorus that greets the arrival of Lohengrin in the first act. After that Lohengrin himself, the orchestra having meanwhile modulated from A to A-flat major, continues with the following beautiful lines, which have been translated from the original German by Mr. John P. Jackson: —

Now I will tell the reason I came hither:
There in the temple of our home, the blest,
We heard lamentings, borne by zephyrs thither,
And knew they came from maiden pure, oppressed.

Unto the Grail as we in prayer appealed,
Where should we send a champion good and true,
Upon the flood the answer was revealed,—
We saw a Swan,—a boat it onward drew.

The Swan's true nature then the King observing,
Took it in service as the Word saith well:
Who for a year shall serve the Grail, unswerving,
Shall be released from magic's art and spell.

The Swan should guide me, we were then directed
Unto the place whence came the sad appeal;
For through the Grail I champion was elected
For her whom Heaven should to my gaze reveal.

Through swelling rivers, o'er the raging ocean,
The faithful Swan sailed on toward your land
And wearied not in fearingless devotion,
Till ye all saw me here among you stand.

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Symphony No. 4, in D minor, Op. 120. **Schumann, 1810-1856.**

Introduction (*adagio non troppo*).
Allegro.
Romance (*adagio non troppo*).
Scherzo.
Finale (*allegro*).

The year 1840 has been called Schumann's "Year of Song," because it was marked by an almost unbroken series of beautiful lyrics. It was Schumann's habit to change suddenly from one form of composition to another, and to pursue the new for a while with great vigor. Thus in 1841 we find him for the first time essaying the symphonic. Years before, when a student at Heidelberg, undecided between the professions of law and music, Schumann wrote to Wieck, his former pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know, as I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Schumann's first published symphony (B-flat), notwithstanding "lovely imperfections," marked in him a great advance in the technique of composition. It was immediately followed by the Overture, Scherzo, and Finale, Op. 52,— which is a symphony without a slow movement,— and the D minor symphony played to-day. Because of his dissatisfaction with the original draft of the D minor symphony, Schumann did not immediately publish it. Evidently, this dissatisfaction was a second thought; for, on Jan. 8, 1842, he writes to a friend: "The two orchestral works — a second symphony, and an Overture, Scherzo, and Finale — which were performed at our last concerts were not as successful as the first. It was really too much for one time, I think; and then they missed Mendelssohn's direction. But it's no matter. I know they are

not at all inferior to the first, and must succeed sooner or later." The MS. of the D minor symphony was not published until 1851. Meanwhile, two other symphonies appeared in print,—the G minor and the E-flat,—and are known, as is the D minor, by the numeral of their publication, not of their composition. The changes Schumann made in the D minor symphony were confined to the wind parts, excepting that a part for the guitar in the *Romance*, which gave that movement more the character of a serenade, was rejected as of doubtful effectiveness in combination with the other instruments.

The distinctive feature of this symphony is expressed by its title, "Symphony No. 4, D minor: *Introduction*, *Allegro*, *Romance*, *Scherzo*, and *Finale*, in one piece." There are no pauses between the movements; and there is so pronounced a connection between them maintained by the recurrence of themes that the impression of the work is that of a single piece of music. Before Schumann, examples of the merging of movements are found, but the bond between them, caused by what one writer has called "a partial community of theme," is an invention of Schumann's. Theorists dispute its value, but Mendelssohn in his "Scotch" symphony adopted it.

There follows an analysis by E. Prout of the D minor Symphony:—

First Movement.

"The principal subject of the *Introduction* (*adagio*) is given out by the violas and 'cellos. It is very curious that in only one of Schumann's four symphonies does he begin with the common chord. The displaced accent of the commencement is an instance of a characteristic of the composer. The theme of the *Introduction* is not developed at any great length; toward its close a semi-quaver figure is introduced in the first violins, which is to play a leading part in the subsequent *Allegro*. Four bars before we reach this movement, the time is changed to 2-4, and gradually quickened till we reach the first movement proper of the symphony. The principal theme of this movement is, it must be confessed, not a very attractive one. The first bar may be considered, so to speak, the keystone of this movement. Trite and uninteresting as it is, it follows us relentlessly,—now in the bass, now in the middle, now in the upper parts, now in the passages of imitation; till, when we reach the end of the movement, we hardly know whether to feel aggravated at its pertinacity, or astonished at the effect produced by such an unpromising subject. After a perfect cadence for full orchestra at the fourteenth bar, the customary passages of transition to the key of F, the relative major in which, according to rule, the second subject should enter, are introduced. These are founded on

imitative passages, on a figure nearly resembling the first subject; and a similar figure again is met with in the second subject itself. The continuation of this subject is very charming, and from this point, till we reach the close of the first part of the movement, the interest goes on increasing. A vigorous *forte* for the whole orchestra brings us to the usual repeat of the first portion; and then comes the most curious part of this *Allegro*. From this point to the end of the movement, we find nothing but what is commonly called the 'free fantasia.' It would be very interesting to find out how many of the hearers of this symphony have ever noticed that neither the first nor the second subject ever recurs in the latter part. The music is almost entirely constructed of new material, to which the opening bar of the first theme mostly serves as accompaniment; and such unity of character is given to the whole by this means that it is doubtful if one hearer in a hundred has detected the irregularity of the form. Before quoting the two chief episodes on which this second part is built, a curious orchestral 'dodge' (if the colloquialism may be pardoned) deserves mention. Schumann wants an *arpeggio* in the bass of two octaves, in semi-quaver triplets, beginning from the lower B-natural. Such a passage would be impracticable for the ponderous double-basses, and the low B is not in the compass of the violoncellos: so he makes the former instruments touch the first note lightly, and then joins the violoncellos on at the D-sharp. A similar passage is repeated in various keys, and at last we are brought to D-flat, in which tonality, so remote from that of the movement, the first principal episode is introduced *fortissimo*. We shall find this theme later, as the subject of the *Finale*. After a half-cadence in B-flat minor, the whole passage is repeated with some changes in the modulations, and entirely different orchestration,—the bold, almost rugged subject being now given to the strings, and the answering semi-quavers to the wood instruments. A pause on the chord of C, the dominant of F minor, leads to the second principal episode in F major, of a character as strongly contrasted with what has preceded as can well be imagined. From this point to the end of the movement, about forty pages of the score, we meet with these two episodes presented in various forms; and near the close the second of them appears in quite a new dress, given out in D major with imposing power by the full orchestra."

Second Movement.

"The succeeding *Romance* is the gem of the whole work. The connection with the preceding movement is made by one chord. The first *Allegro* closes in D major, and the *Romance* begins with the chord of D minor, sustained by the wind instruments. This chord is not the tonic, but the sub-dominant of the new key, another instance of our composer's habit of beginning a movement out of the key. The chief subject of the *Romance*, given out by the oboe and 'cellos, is simplicity itself.

"The reader can mentally complete the score by bearing in mind that the clarinets and bassoons play *staccato* chords in unison with the strings. At the close of this first statement, a short phrase is given by the violas

against the holding E, as a sort of echo, and then follows a passage of ten bars taken from the opening *Introduction*,—a device of Schumann's for giving unity to the entire composition; after which the first phrase of the *Romance*, given as before to the oboe and violoncello in octaves, leads to the middle portion of the movement. The music suddenly modulates into D major; an entirely new and most elegant subject is introduced, given principally to the strings in six parts, the violoncellos being divided and separated from the double-basses; while a solo violin plays a graceful variation in triplet semi-quavers on the principal melody. After this beautiful episode, the first subject is resumed; but it is now a fourth higher than before, being in D minor and ending in A. Three quiet chords of A major conclude this lovely movement, the only fault of which is that it is too short."

Third Movement.

"The *Scherzo* opens with a somewhat heavy subject for the full orchestra without trombones, which instruments are silent throughout the movement. The strong accents, almost *jerks*, on the second beat of the bar in the last half of the subject produce a harsh, heavy effect, quite incompatible with the lightness which is generally associated with our idea of a *scherzo*. The second part is more flowing, and contains interesting passages of imitation; and, after the customary resumption of the first theme, we find another innovation of Schumann's in the form. The usual plan would have been to bring the *Scherzo* to a full close in its proper key of D minor. Instead of this, our author for the *first* time repeats the whole of the opening sixteen bars quoted above, leading back to the second part from the half-close in A major; and it is only for the *second* time that we find the cadence in D minor which we expected to meet at first. The quiet trio in B-flat which follows is in strong contrast with the robust and energetic character of what has preceded, and is most characteristic of the composer. The modulations in the second part of this trio are highly effective, especially one unexpected transition to the key of G-flat. At the close, Schumann repeats the experiment he has just tried with the *Scherzo*,—of using the half-close for the first time and reserving the full cadence till the second time. The *Scherzo* is then resumed, after which we meet with still another novelty of form. The trio begins once more; and one naturally expects that we shall hear it all again, after which a second repetition of the *Scherzo* will conclude the movement. This form had been already employed by Beethoven in his symphonies in B-flat and A. But Schumann does nothing of the kind. Half-way through the trio, the orchestra seems to waver. A sudden indecision seizes them. They go on with the subject, but in a faltering manner, and interrupted by short rests. The music gradually dies away; and Schumann, with his charming German (so much fuller of meaning than a mere *diminuendo*) writes 'immer schwächer und schwächer' (ever weaker and weaker) over the parts. Everything seems coming to a standstill, when a fresh burst of melody from the wind instruments leads almost immediately into the *Finale*."

Fourth Movement.

"This last movement is preceded by a short introduction, in the very first bar of which whom should we meet with but our old acquaintance, the first bar of the *Allegro*, accompanied by a *tremolo* of the strings, and holding notes for the wind. A series of short phrases from the brass, almost of a recitative order, with *tremolos* still continued for the violins, and the semi-quaver phrase, which will not be denied admission, form the chief features of this short introduction in D minor, which, with a pause on the dominant seventh, leads to the *Finale* proper. The opening bars will be recognized as almost identical with the first two episodes met with in the second part of the movement. Immediately after the full cadence on D, a new subject is introduced, of which considerable use is made subsequently. Curiously enough, this theme, of one bar merely, is not at all original, being found in the 'Dona nobis' of Haydn's Coronation Mass, the resemblance being further heightened by the figure of accompaniment for the second violins. The second subject also is not original,—a rare thing with Schumann,—as it bears an extraordinary family likeness to a well-known passage in the *Larghetto* of Beethoven's symphony in D. Another hint from the first movement of the same composer's symphony in A occurs near the close of the first part,—a series of dissonances of the second resolved upwards against a bass rising diatonically. Such coincidences are probably accidental, or at most due to the unconscious influence

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of Beethoven upon Schumann ; and they are mentioned not in disparagement of the younger composer, but simply because they are curious enough to be worth noting.

"The first part of this *Finale* is repeated, like the ordinary first movement of a symphony, which in its general form it resembles ; and the free *fantasia* which follows is singularly dry and labored, and one of the least interesting parts of the work. Oddly enough, at the end of this portion it is the *second* subject, and not the *first*, which we meet with. The first subject, in fact, never recurs at all. Did Schumann feel that he had given enough of it in the earlier part of the symphony, or was it merely a freak on his part? After a full repetition of the second subject, we reach a somewhat long *coda*, in which a new melody is treated. This, however, is soon abandoned. The time becomes quicker ; and, after a pause on the chord of the diminished seventh on G-sharp, a short *presto*, with much bustle for the strings, closes the symphony somewhat abruptly."

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Concerto for Pianoforte No. 5, in E-flat (Emperor).

Berlioz. Symphony, "Harold in Italy."

Brahms. Symphony No. 2, in D, op. 23.
Symphony No. 3, "Heroic."

Chopin. Piano Solo, "Impromptu."
Piano Solo, "Nocturne."

Delibes. Song, "Regrets."

Goldmark. Overture, "Prometheus Bound."
Aria from the "Queen of Sheba."

Goetz. Duet from "Taming of the Shrew."

Haendel. Air, "Alessandro."

Liszt. Piano Solo, "Rhapsodie Hongroise."
Symphonic Poem, "Les Préludes."

Massenet. Song, "Bonne Nuit."

Paderewski. Concerto for Pianoforte.

Rubinstein. Concerto for Pianoforte in D minor.

Saint-Saens. Symphonic Poem, "Le Rouet d'Omphale."
Concerto for Violoncello in A major.
Aria, "O Love, aid thou my weakness," from "Samson and Dalila."

Schubert. Symphony No. 8, in B minor (Unfinished).
Piano Solo, "Impromptu."

Schumann. Symphony No. 1, in B-flat.
Symphony No. 4, in D minor.

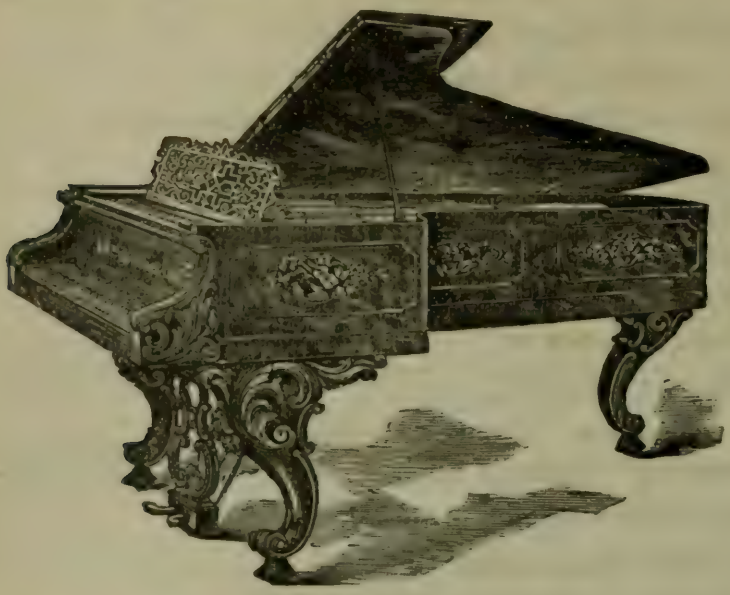
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Overture, "Flying Dutchman."
Aria, "O Hall of Song," from "Tannhäuser."
Prelude, "Die Meistersinger."
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PROGRAMME

OF THE

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SEASON OF
1891–92.

Mr. ARTHUR NIKISCH, Conductor.

First Concert, Wednesday Evening, November 4, At 8 o'clock.

PROGRAMME.

Beethoven – – – – – – Overture, "Leonore," No. 3

Gounod – – – – – – Aria from "Queen of Sheba"

Tschaikowsky – – – – – – – – Suite, Op. 55

Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.

Saint-Saens – – – – – Rondo Capriccioso for Violin

A. Thomas – – – – – – Polacca from "Mignon"

Wagner – – – – – – Prelude, "Die Meistersinger"

SOLOISTS:

Mme. LILLIAN NORDICA. Mr. T. ADAMOWSKI.

The announcement of the next Concert will be found on page 25.

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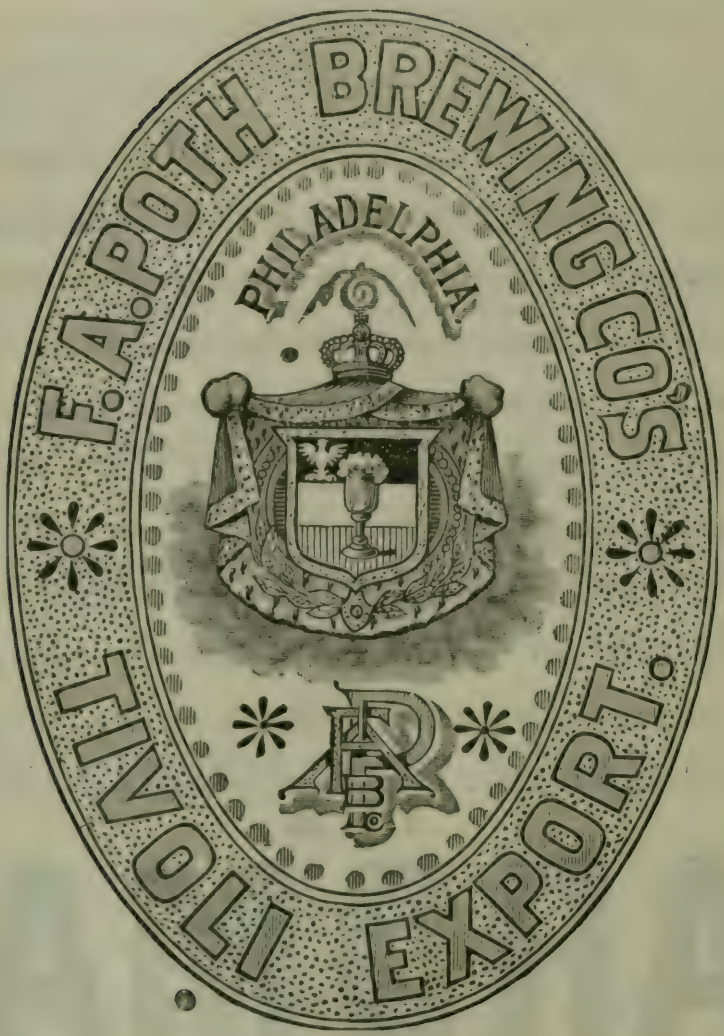
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The chronology of the four overtures to Beethoven's only opera is not indicated by their numbers. The overture which was written last, in 1814, is known as the overture to "Fidelio," and is played to introduce the opera; while what was in reality the third "Leonore" overture (Beethoven wrote it for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1, the first "Leonore" (1805) being styled No. 2, the second and greatest "Leonore" (1806) No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second. Discussion among *littérateurs* regarding Beethoven's intention in repeating the trumpet signal in the dungeon scene, which is embodied in the overture played to-day, has brought forth the following note from Beethoven's biographer, Mr. A. W. Thayer, sent from Trieste March 5, 1888, to the New York *Tribune:* "What was the traditional *più forte* in the repetition of the trumpet signal in Beethoven's 'Leonore' overtures? As given in 1805–06, the closing scene was down in the dungeons of the prison. When the first

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signal is given, it is heard faintly, because all the doors and passages are supposed to be closed. On the repetition, these are all open; and the crowd is rushing down into the vaults. The increased loudness of the trumpet shows Pizarro that the time to commit the murder is now passed. Years ago I had a long talk with Otto Jahn on this *finale;* and we came to the conclusion that so much lovely music is lost by the change from the dungeons to the court, on the whole, it would be better to restore the old form."

"Taken as 'pure music,' — as a piece of concise construction and strict adherence to musical 'form'" — Grove says, "the 'Leonore, No. 3,' may not, perhaps, be so remarkable as the same great master's overture to 'Coriolan,' that miracle of stern, heroic grandeur and compression, not wanting also in softer and more graceful lines. But is there not an interest higher even than musical symmetry,— the interest awakened by variety and complexity, and by wild passion and longing, by suspense and rapture, such as that of which this great composition is so full from beginning to end, which animates every note from the colossal unison at the opening to the fiery speed of its close?

"The only accusation that can be brought against the overture (if the writer may with great diffidence be allowed to express his

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opinion) appears to be that it is too vast, not only for an operatic prelude, but for the subject of the story on which 'Fidelio' is based. Instead of foreshadowing the personal griefs and joys, however momentous, of Leonore and Florestan, the anxieties of a gaoler, the perplexities of a clownish lover, the sufferings of a few prisoners, and the villany of a petty commandant,—a story which surely owes its vitality more to its connection with Beethoven's music than to any intrinsic force of its own,—instead of shadowing forth such comparatively petty occurrences as these, the overture to Leonore always appears to me to be a fitting prelude to any of the most tremendous events or most terrible catastrophes that have occurred in history. The grief and the joy are the griefs and joys not of private persons, but of whole nations, the conflicts are the 'battles of shaking' of the Hebrew Prophet. The retreat from Moscow, the French Revolution itself, contain nothing more sustained, more impetuous, more mournful, more stirring, more pathetic, more triumphant, than this wonderful music-picture. As one illustration of what I mean, let me refer to the well-known trumpet-call, which, being played off the stage while the whole action of the orchestra is suspended, has so thrilling and mysterious an effect. Who can connect this passage in the overture with the distant

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signal of the arrival of the governor in the opera? No one. No: it is a totally different thing. Heard in the overture, during the sudden pause which succeeds the tremendous hurry and rush of the instruments up the scale, it has all the effect of a summons to a vanquished nation to lay down its arms: there is a forlorn, desolate, *dead-of-night* effect about it that is overpowering to me, and I seem, as I listen, to be one of the starving wounded soldiers within the walls of the conquered city, trembling between the relief and the dishonor of the approaching surrender. And in the same way the whole overture appears to me to be lifted far above even the greatness of the opera which follows it,—lifted from the particular to the universal, from the individual to the national, from the simple to the complex, from the petty to the tremendous, from a misfortune to a catastrophe."

Suite, Op. 55. **Tschaikowsky.**

Elégie.
Valse mélancholique.
Scherzo.
Tema con Variazioni.

In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of

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the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation: —

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in Petersburg,

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who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.'

"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical



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writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,—a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible

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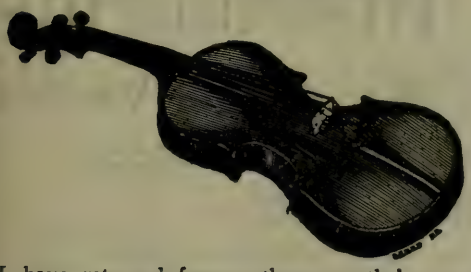
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exception of "Eugene Oniégin," his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by César Cui, who says that the author of the "Enchantress" is, above all, a composer of instrumental music, and that his principal strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The character of his music is generally melancholy, effeminate, tender, and

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plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moidanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking,—a means that has caused many of them to end tragically.

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed nose and mouth, fresh complexion, and mustache with its up-

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turned points give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first; while the additional apparatus employed in the fascinating *scherzo* includes triangle, drum, and tambourine.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation I.

Instruments: flutes, clarinets, strings.

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Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semiquavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

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Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.



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In this case the subject is transformed into a chorale tune.

Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

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Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continuous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12. *Finale: Polacca.*

Instruments: full orchestra.

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out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

Prelude, "Die Meistersinger." **Wagner.**

The name "Mastersingers" belonged to those poets of the people who since the thirteenth century developed lyric poetry which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. "Die Meistersinger" was first performed in 1868, at Munich. Von Bülow conducted, and it was the first of Wagner's works produced under the patronage of the King of Bavaria. The real purpose of

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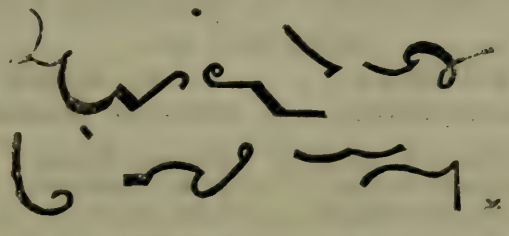
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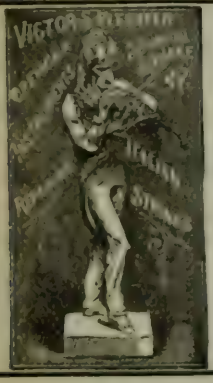
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the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire. In the overture the leading motives of the drama, are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third then a lovely melody. Then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.



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America justly takes pride in the number of its young artists who have won distinction on the other side of the Atlantic by their achievements in the highest fields of music. Conspicuous among these is Mme. Lillian Nordica, who, since the retirement of Annie Louise Cary has become New England's greatest singer, and is recognized as one of the best artists in London.

It may be an encouragement to other singers to know that her success came only through hard work, and after meeting with, perhaps, more than her share of trials and difficulties, which invariably stand in the path of the Prima Donna.

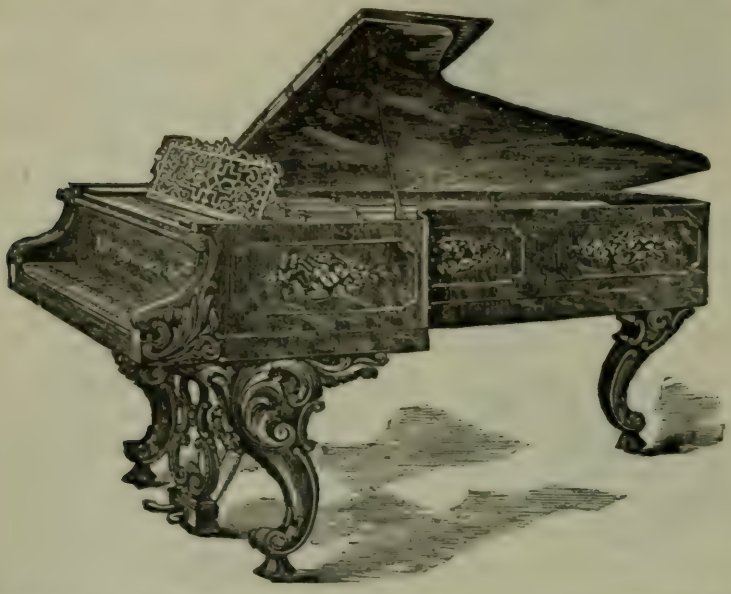
The first engagement to bring her into prominence was when as a young girl she was chosen as soloist to accompany Mr. Gilmore's Band, when that famous organization made its concert tour through Europe. While singing at the Crystal Palace, London, her beautiful voice attracted attention; and, acting on the advice of an eminent critic, she decided to study for the operatic stage.

Under the skilful instruction of the famous Italian master, San Giovanni, within a year she was allowed to make her operatic debut at Brescia, in La Traviata, and met with a fair degree of success. While still pursuing her studies in Europe, she met Mr. Frederick Gower of this city, and after a short courtship became his wife. She continued her operatic career after her marriage, appearing in various European cities with ever-increasing success. She visited Boston in 1885 with her husband, and sang at one of the concerts of the Boston Symphony Orchestra, when she received a flattering welcome. A year later she returned to Boston as a member of Her Majesty's Italian Opera, under the management of Mr. Mapleson. Here she appeared as "Gilda" in Rigoletto and "Violetta" in Traviata, and strengthened the good impression she had made in concert.

After the death of her husband, Mme. Nordica was unable to find any trace of the large fortune which he was supposed to possess. Meanwhile, thrown entirely upon her own resources after enjoying all the comforts of a large income, Mme. Nordica pursued her profession. Her repertoire at this time comprised, besides "Gilda" and "Violetta," "Marguerite" in Faust, "Susanni" in the Marriage of Figaro, and "Elvira" in Don Giovanni. As her voice grew stronger, she dropped the lighter roles, and added the parts of "Elsa" in Lohengrin, "Aida," "Valentine" in the Huguenots, "Desdemona" in Othello, and "Leonore" in Trovatore, and at the same time came to be acknowledged one of the ablest oratorio singers in England.

Some of the notable engagements of Mme. Nordica last season in London were at the great farewell benefit concert to Sims Reeves, in Albert Hall, and later in the same place, on the occasion of the visit of the German Emperor, when she was awarded the plaudits of a brilliant audience. During the Handel Festival at the Crystal Palace, Mme. Nordica was credited with having by far the most telling and brilliant voice among the soloists, and it is by no means an easy task to sing in that immense auditorium. Mme. Nordica is at present filling concert engagements in America, but returns to London in February, and will be a member of Mr. Augustus Harris's Opera Company at Covent Garden at the next series of performances. Since her arrival in September, Mme. Nordica has been notably successful in her appearances at the recent Worcester Festival and the opening concert of the season by the Boston Symphony Orchestra in Boston Music Hall last month.

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Academy of Music.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Second Concert, Monday Evening, December 7, At 8 o'clock.

PROGRAMME.

Beethoven – – – – – – – Symphony in A, No. 7

Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto; Tempo primo.
Allegro con brio.

Rubinstein – – Concerto for Pianoforte in D minor, No. 4, Op. 70

Moderato.
Moderato assai.
Allegro assai.

Bach – – – – Prelude, Adagio, and Gavotte for Strings

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Weber – – – – – – – Overture, "Euryanthe"

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The announcement of the next Concert will be found on page 23.

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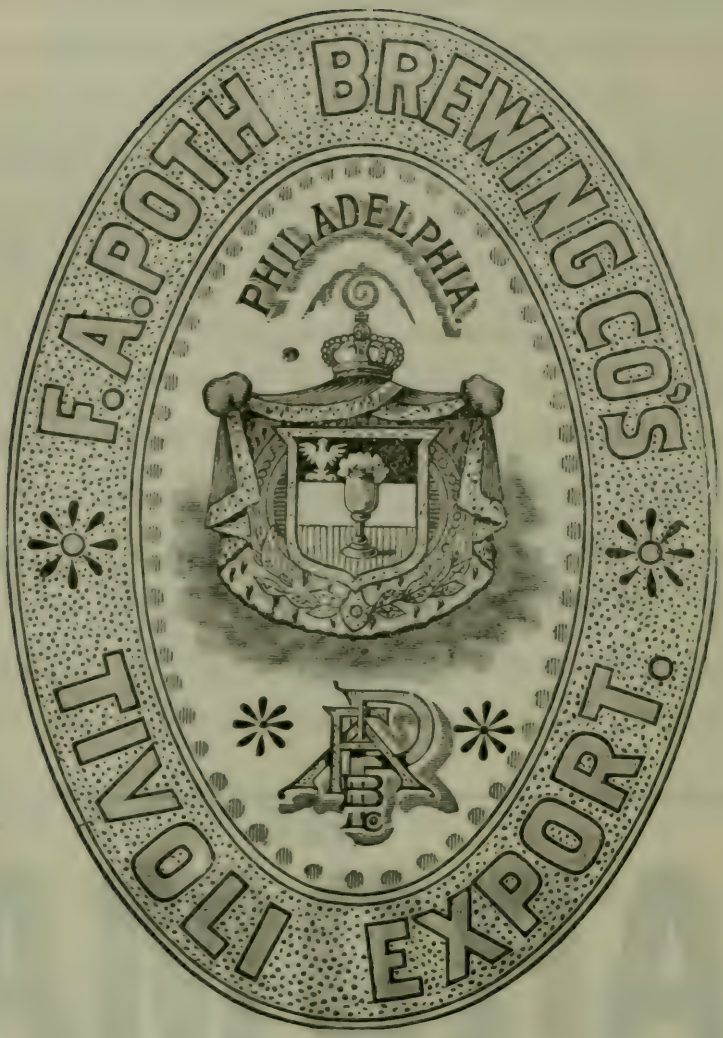
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Poco sostenuto (*vivace*).
Allegretto.
Presto (*presto meno assai*).
Finale (*allegro con brio*).

Beethoven's seventh symphony followed the sixth ("Pastoral") after an interval of four years. Beethoven has left no record of his purpose when composing it. We know he valued it highly, for in his correspondence he refers to it,—an exceptional happening. In a letter to Salomon, he remarks, "The Grand Symphony in A, one of my very best." To Neate, he says, "Among my best works which I can boldly say of the symphony in A." Commentators, who by reason of their intimate study of Beethoven are authorities, disagree in interpreting the seventh symphony, whose composer has given them no key. Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn from the same scene of village mirth that suggested the dance in the "Pastoral" symphony. Lenz looks on the symphony and its companion, the eighth, as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony, and, as Grove says, "bends and warps every passage to give it a warlike intention." Marx sees in the work Moorish knighthood; Oubibicheff, a masked

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ball; Bischoff,* a sequel to the "Pastoral"; Ambros sides with Berlioz, while Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.† So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813,

* For a performance of the seventh symphony in Düsseldorf, in 1880, L. Bischoff wrote a "programme," of which the following is a translation: "To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter presents us, in a series of tone-pictures, with the blossoming of spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders (*allegretto*) a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear: 'Dry your tears: youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes, and shalms again summon (*scherzo*) all to the merry dance. . . .

"Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds which lie on the horizon, the hilltops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fulness of the hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

† Here is the version of a humorist which appeared in 1825 in a German musical paper called *Cæcilia:* "When the symphony was first performed, most diverse speculations were rife respecting the meaning of the work. Some said Beethoven had sought to illustrate no particular programme, others that he had endeavored to musically portray the spirit of the age, while some suggested that it was the impression resulting from a visit to a lunatic asylum. For my part, it seems to imply the following ideas: The opening bars announce a marriage to be celebrated with much pomp. The *poco sostenuto* represents the opening of the doors of the grand reception-rooms after the ceremony, the ascending and descending passages of the strings the finishing touches of the servants to the banquet. the double basses evidently are the aged parents, who make a final tour of inspection around the rooms. With the *vivace*, the guests begin to arrive. All the variety of face and costume, each grotesque or beautiful, is here fully and admirably expressed by the music. The next movement, the *allegretto*, is a perfect picture of the nuptial ceremony. The phrases of the violoncellos represent the touching address by the priest, and the rest of the movement consists of the termination of the mass and the felicitations of the guests. In the third movement (*presto*), Venus and Bacchus reign supreme. By the time the *allegro con brio* is reached, the guests have completely lost their heads. The measure is that of a common dance tune, from which all grace is absent. Bacchus rules, disputes arise, and blows are exchanged. Suddenly, the dance is interrupted by a terrific 'Hurrah!' After this comes a short lull; but the festive dance is soon resumed, and increases in wildness till tables are upset, candelabra broken, and the utmost disorder prevails,—accident clearly set forth by a motive given out by the double basses. In short, the *fête* terminates in a wild orgy, from which only a few strong heads escaped."

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at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Let Grove describe the performance: —

"The programme consisted of three numbers: the symphony in A, described as 'entirely new,' two marches performed by Malzel's* mechanical trumpet with full orchestral accompaniment, and a second grand instrumental composition by 'Herr van Beethoven,'— the so-called 'Battle of Vittoria' (Op. 91). Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf and heard what was going on around him with great difficulty.

"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings, Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Bee-

* Malzel, or Maelzel, was a famous automaton instrument-maker. He also is credited with the invention of the metronome.

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thoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio, which he first introduced into his fourth symphony; and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

Concerto for Pianoforte, in D minor, No. 4, Op. 70. **Rubinstein.**

Moderato.
Moderato assai.
Allegro assai.

Here is a glimpse of Rubinstein in 1891, written from Dresden,*

*Rubinstein, while in Dresden, was induced to touch a piano for a few minutes at a musicale. A young gentleman, either English or American, said to him, with a patronizing smile, "Well, you play very well." With the gravest manner and not the slightest tinge of sarcasm, Rubinstein bowed low and replied, "I thank you very much for your encouragement."

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by his friend and companion Alex. McArthur, who journeyed from St. Petersburg early in the present month to consult with his master regarding future plans, Rubinstein having permanently left Russia. "Now, were I one of the rampant admirers of the great artist," writes Mr. McArthur to the *Musical Courier*, "I suppose I shouldn't have waited to remove the dust from my travelling clothes nor the smoke smuts from my face till I had rushed off to his lodgings; but I know Rubinstein better, and respect his methodical ways, so I not only waited to relieve myself of my travel stains, but I had supper and slept. I even dressed leisurely next morning, took a stroll about the town, paid my respects to Raphael's glorious Madonna, dined, and then only bent my steps in the direction of Pension Mosle, where Rubinstein is staying. All this I did because I knew Rubinstein would be composing all the morning, and after the German early dinner would be smoking his cigarettes in idleness. Greetings over, I commenced to relieve myself of the messages confided to my care; but Anton Gregorewitch stopped me half-way with a laugh and wave of his hand. 'Oh, enough! Just look at that,' he said, pointing to a heap of letters, some of which were later handed over to me to answer. 'I know all you have to say: everything goes wrong in St. Petersburg without me. But that doesn't

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matter. I stay here for a few weeks longer, and then — well, unless I die — to Paris.'

"Rubinstein seemed in excellent health. On his writing table a huge packet of manuscript lay, which I recognized as the continuation of 'Moses,' and he expressed himself well pleased with life in Dresden. He is now busy organizing a tour for his pupil, Sophie Posnansky, who is with him.

"Next day I took leave of Rubinstein for a short time, but before leaving we had a long talk, and, among many interesting things, he told me that he has nearly decided to go to New York next season; that he is awaiting the coming out of his new book, 'Talks about Music,' with anxiety, as he has spoken out about European music and musicians with more freedom than policy, and fears he must have to fly to some uninhabited land to escape the wrath he knows he must arouse; and, finally, unless the French boycott him for his attacks on them, he hopes soon to be in Paris, and he is looking forward with pleasure to his stay there."

Anton Rubinstein is the composer of five concertos for piano and orchestra,— the number written by Beethoven. The one in D



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minor is a decided example of classic methods, and bears out the opinion sometimes expressed that Rubinstein's style in chamber music "may be considered as the legitimate outcome of Mendelssohn," save that the Russian master lacks the fine self-restraint which made his illustrious exemplar the finished artist he undoubtedly was. It should also be observed that, in the present work, Rubinstein trusts for effect solely to the means upon which the classic composers placed reliance. There is in it nothing of a sensational character, and the fullest orchestra employed consists of no more than piccolo, flutes, oboes, clarinets, bassoons, trumpets, two horns, drums, and strings.

First Movement.

The first movement (*moderato*, D minor, C) pays respect to prevailing form by starting with a *tutti*, in which, however, only one of the principal themes is set forth. There are many such modifications of the regulation opening to be found in works of an orthodox character, but every composer has not thought fit to go as far as Beethoven went in his fourth and fifth concertos, and put forward the solo instrument at once. Rubinstein here takes a middle course. Like the rigidly formal, he holds the pianoforte in reserve, but con-

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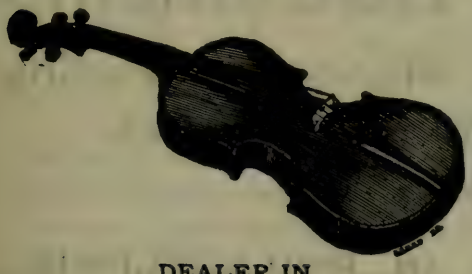
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cedes something to a free modern spirit by cutting down his *tutti* to the smallest dimensions. The theme, stated by flute and horn in octaves, is broad in style, and, at first sight, rather unpromising. It occupies but eight bars, the remainder of the introduction being echoes of its "half-close" ending, or a lead up (*crescendo*) to the solo, which begins with an unaccompanied passage remarkable for varied rhythm. This conducts to the theme, now expounded by the pianoforte with the utmost sonority; chords for both hands being sustained by the pedal while notes are struck in the lower octaves. A full tonic close is at once followed by a continuation (*poco animato*) of a different character; that is to say, we have a measured *cantilena*, very graceful and pleasing. The leading thematic material being so far complete, the composer abruptly leaves it — refusing development — and goes on to an episode in which the pianforte and orchestra alternately take up a brief and serious phrase, relieved by a counterpoint of scale and arpeggio passages. Through this the second principal subject in the relative major key is approached. Mendelssohn might have written the new theme; and, had he done so, that master of beautiful tune would certainly not have suppressed it as unworthy. Its statement by the pianoforte leads into a short *bravura*, which may be regarded as the peroration of the technical

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first part,— there is no formal division. The terseness of the foregoing should be observed. It is as concise as anything of the kind by the older masters, and nowhere have we a suggestion of "talking for talking's sake."

Second Movement.

The second movement (*moderato assai*, D minor, 3-4) is an example of the so-called song form. After a few introductory bars, the pianoforte (mostly unaccompanied) states the leading melody,— a theme twenty-four bars long and constructed in the most perfectly regular and balanced manner. This is varied and developed at some length, the solo always maintaining its pre-eminence, and the orchestra being used in a most reticent manner. A change comes with the episode (*con moto*), the theme in this case falling to orchestral instruments, while the pianoforte maintains a *moto continuo* of semiquavers for both hands. At its close the principal melody returns, but is now given to the orchestra, the solo accompanying with quaver triplets. The character of the opening *allegro*, for clearness of thought and conciseness of expression, is fully shared by this easily understood slow movement.

By way of beginning the "working out," a horn restates the first

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section of the leading theme; preceding thus a brilliant solo which the same melody also follows under new conditions, the pianoforte having it with a flowing counterpoint of quavers in thirds and sixths. The *cantilena* of the principal subject is next dealt with, an interesting point being made by taking two fragments of the melody, giving one to the "wind," one to the strings, and using them simultaneously. This device pleases the composer, and is dwelt upon for a considerable time; the section eventually ending with a brief but showy cadence and a "pause." The "working out" seems to close here, and now we meet with a striking peculiarity of this movement. Having treated this first subject as just shown, the composer omits it altogether in the recapitulation, which begins with the episode, goes on to the second subject (now in B-flat), a brilliant climax, and a second cadenza (*senza tempo*), including a long play upon the leading theme. The *coda* following is of unusual length, because the composer makes it serve for a repetition of the chief subject; placing here a part of the regulation "first *allegro*," which could not be introduced in proper order without risk of lacking contrast and variety.

Third Movement.

For the purpose of the *finale* (*allegro assai*, D minor and major,

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2-4) a piccolo is added to the orchestra, the object being to give additional brightness and gayety of effect to themes which possess these qualities in themselves. A highly characteristic opening, distinguished by short, curt phrases, at once arrests attention, not diminished when, by an abrupt transition, the solo begins in E-flat major, passing thence to a half-close in the tonic. The composer has a fancy for this association of keys, and repeats it again and again in the development of the principal theme, which gives good earnest of the abounding spirit that prevails throughout the movement. The development referred to is extremely clear, though mixed up with a tributary (*legato*) designed to vary and relieve the effect of the fragmentary passages in the theme itself. A full close in the dominant precedes the entry of a new subject in D major, brilliantly treated for the solo, and with some playfulness of manner in the orchestra. Then the leading theme returns, according to *rondo* form, followed by fanciful work upon the figure of its concluding bars. Through this we reach another episodical theme in B-flat, stated by the pianoforte and amply expanded. The subjects of the movement are now complete, and can easily be recognized as they reappear; but attention should be drawn to important treatment of the leading melody after its third statement. Here the theme is

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carried on at length by the pianoforte in octaves, and also, *in a reversed form*, by the strings, which enter at the third bar. The device is worked out with great spirit, and gives renewed interest to the movement, which thenceforward runs on, brilliant and bustling, full of resource and variety to the end. This concerto is remarkable throughout for judicious construction, but in nothing does the composer's careful thought more fully appear than in his placing such a movement as the *finale* after two others marked by a modération that almost amounts to staidness.—*London Symphony Programme.*

Overture, "Euryanthe." **Weber.**

The great success of "Der Freischütz" in 1821 turned the attention of leading opera managers to Weber, who contracted with Dominico Barbaja to write another opera. Barbaja, it may be said, operated extensively in Southern Europe, but particularly at the Kärnthnerthor Theatre, Vienna. After much trouble, Weber accepted a libretto at the hands of Wilhelmine von Chezy, a bluestocking from Dresden (whom Hanslick once called witty). This eccentric person laid before him a sketch made from a German translation of an old French romance, which she called "Histoire de



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Gérard de Nèvers, et de la belle et vertueuse Euryanthe, sa mie." * The opera failed chiefly because of the utter meaningless libretto of the Von Chezy, of whom it is related that, on the night of the first performance of "Euryanthe," Oct. 25, 1823, in the Kärnthnerthor Theatre, Vienna, coming in rather late, when the aisles were filled, she tried to find her way to the front *over* the crowd, exclaiming: "Make room, make room for me, I say! I tell you I am the poetess! the poetess!"

The opera was mostly written in the summer of 1822, in Hosterlitz, where Weber and his wife and infant son were staying. During that summer Sir Julius Benedict was Weber's pupil, and he writes thus of the work in hand: "Watching the progress of his 'Euryanthe' from the first note to its completion, I had the best opportunity of observing his system of composing. Many a time might he be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glen, muttering to himself. He was learning by heart the words of 'Euryanthe,' which he studied until he made them a portion of himself,— his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his

* The original source of this romance dates to the thirteenth century, and has been drawn frequently upon. Boccaccio borrowed from it for the main incident of one of the stories of the Decameron, and thence it found its way into Shakespeare's "Cymbeline."

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mind, like the bursting of light into darkness. It would then remain there uneffaced, gradually assuming a perfect shape; and not till this process was attained would he put it down on paper. His first transcriptions were usually penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the harmonies or the places where particular instruments were to be introduced. Sometimes, he indicated by signs, known only to himself, his most characteristic orchestral effects. Then he would play to his wife or to me, from these incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards maintained. The whole was so thoroughly developed in his brain that his instrumentation was little more than the labor of a copyist; and the notes flowed to his pen with the marks of all the shading of expression, as if copperplated on the paper. . . . The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days."

"Euryanthe," Dr. Philip Spitta says, is Weber's sole grand opera, both because it is without spoken dialogue and because it is much the fullest and longest. He meant to put his best blood into it, and

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hedid. From end to end it is one chain of sparkling gems. There is no question that "Euryanthe" is richer, more varied, deeper, grander, than all the rest of Weber's dramatic works. Dr. Spitta's recent writings contain a stronger defence of the libretto of the Von Chezy than this work of that famous literary barnacle had before received.

"Following his usual practice, Weber drew upon the themes of the opera for the subjects of its prelude. Both the first and second motives come from the music of the hero, Adolar, the first,—immediately following the brilliant and very Weberesque exordium,—being connected with an expression of trust in Euryanthe's faithfulness when exposed to the same temptation as that which assails Shakespeare's 'Cymbeline.' The second subject—a very beautiful and characteristic melody stated by the violins—expresses the confidence and joy with which Adolar anticipates reunion with his beloved. These themes are worked into the regular form of an overture, save that two important episodes come together between the development of the second subject and the recapitulation, occupying, therefore, the place of a 'working out.' The first episode, *largo*, given to muted violins in eight parts, accompanied by the violas *trem.*, has direct reference to that part of the drama in which Euryanthe conveys to the wicked Eglantine a secret concerning some unfortunate lovers who make a spectral appearance. The lovers and their apparitions are of Weber's own devising. On this account he thought

Descriptive Notes continued on page 24.

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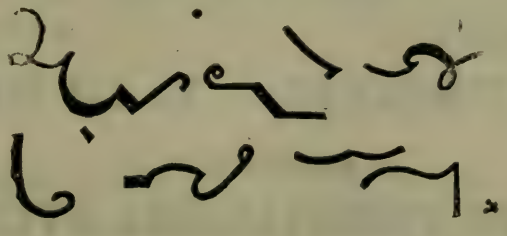
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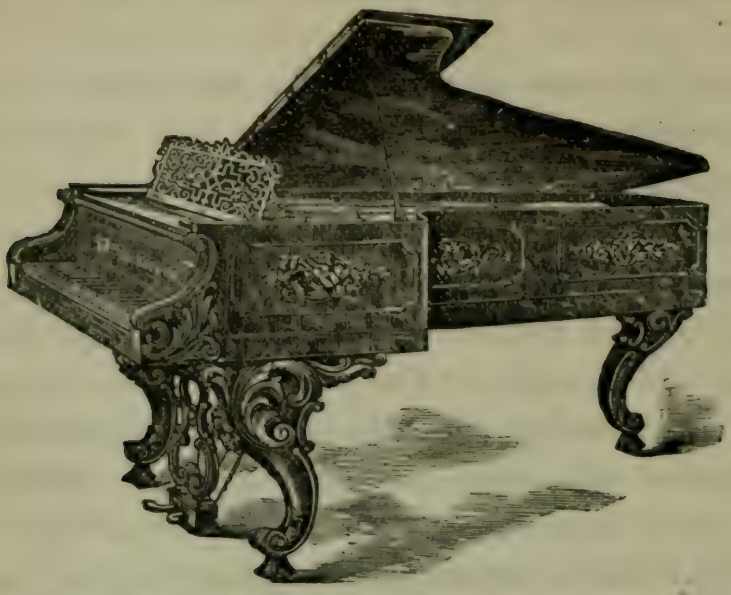
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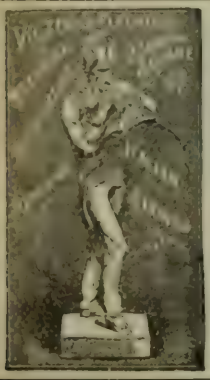
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a great deal of them, and at first intended that the curtain shoul rise with the beginning of the *largo*, and show a tableau of the incident. On reflection, he abandoned the idea, as tending to divert regard from very mysterious and cunningly devised music. The second episode is contrapuntal, and consists of imitative treatment of a subject which doubtless had a special significance in the composer's mind; but what it was cannot now be ascertained."



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Wagner – – – – – – – Prelude to "Parsifal"

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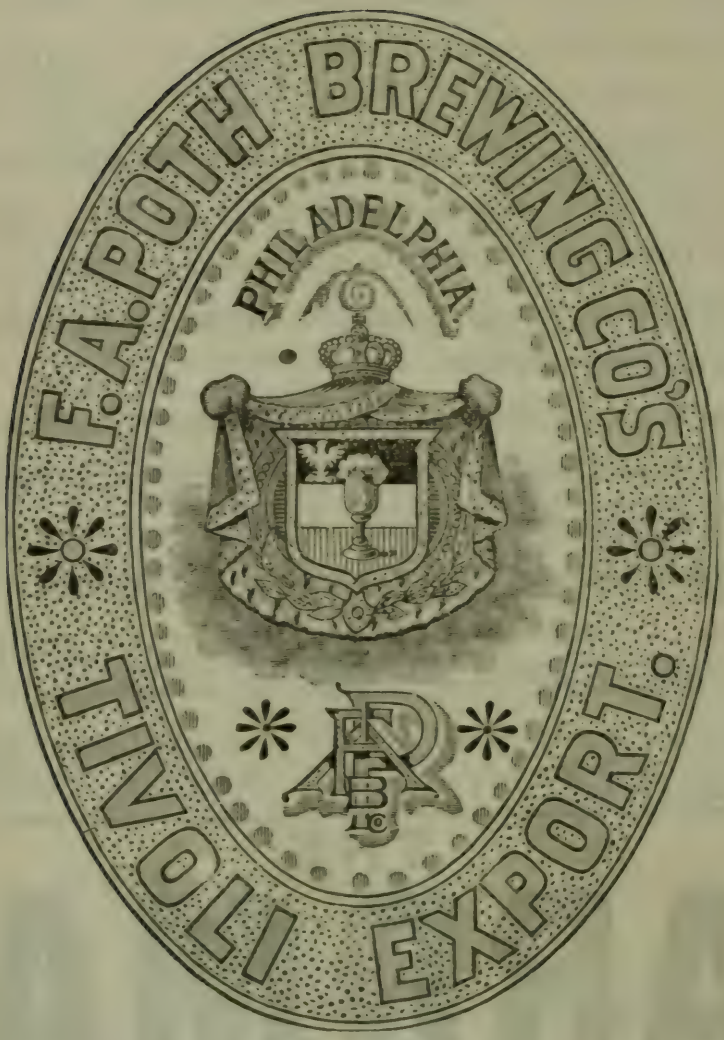
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Edouard Lalo, a distinguished violinist and composer, was born in 1830. He studied at the Conservatory of Lille, and then, going to Paris, devoted himself chiefly to composition. He was discouraged by the scanty attention there given to his works, two symphonies, chamber music and melodies, and for several years he absolutely gave up writing. In the mean time his name became known in Germany, the public taste in Paris improved, and his orchestral works were played at the Colonne and Lamoureux concerts. Besides the compositions already mentioned, Lalo has written two violin concertos, a pianoforte concerto, a 'cello sonata, a rhapsodie, and a divertissement for orchestra; "Namouna," a ballet; "Fiesque," a grand opera, which has never been performed, although it has been accepted by the Paris Grand Opera and Théâtre de la Monnaie at Brussels. His opera, "Le Roi d'Ys," was first given at the Opéra Comique, Paris, May 7, 1888, and with great success.

But it was not until after many disappointments that Lalo triumphed with this lyric drama in three acts. Although the performance was often promised, it was frequently deferred or abandoned by managers. The overture was first heard in 1876 at a popular concert, under the direction of Pasdeloup. It was heard at a Conservatory concert in 1878. It grew with each hearing, in after years, in favor; but the managers were afraid of Lalo's music, and the composer, on the other hand, was obdurate. He

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would not sacrifice his ideas and his convictions to please the managers and gain a public hearing. Finally, Paravey, who came from the theatre at Nantes to take charge of the Opéra Comique, was so pleased with the libretto, which is founded upon a Breton legend, that he accepted the opera, and at the same time paid a compliment to the country where he had begun his career.

The city of Is is said to have existed in the sixth or seventh century. It was on the coast of Brittany,— some say not far from St. Malo. It was famous for its commerce, its civilization, and its luxury, but it was curiously built. It was protected against the ocean by a dike, and the sluice-gates could only be opened by a key which was kept by the king. The city one day disappeared beneath the ocean. Some say that this happened accidentally. Others attribute it to divine justice, and that Heaven drowned a population of innocent people to punish the crimes committed by the Princess Dahut.

One favorite legend runs as follows. The good king Grallon, at Quimper, had a daughter whose conduct was so irregular that, to escape his care, she went to live at Is. Dahut kept the keys of the sluice-gates about her neck. She was a great magician, and the fairies helped her improve the city. But the people were wicked, and foreigners came to join them in their revelry. The men, if they were handsome, visited Dahut in a tower. They were obliged to wear a magic mask, that at day-break closed tight and strangled them. One night a tall man dressed in red, with a



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thick, long beard, and eyes that glittered like stars, courted her; and he pleased her, for she found he was very wicked. He proposed, finally, a dance,— the reel danced by the seven deadly sins in hell. He called in his bagpiper, a dwarf clad in goatskin; and, while all danced wildly, he stole the keys. The waters entered, and all were drowned except the good king, who was saved by Saint Corentin. Only the king was left; and he saw far away in the horizon the man in red, waving in triumph the silver keys.

Now, the only feature of this legend used by Blau, the author of the text set to music by Lalo, is the inundation. Blau's story tells of the treaty signed between the King of Is (or Ys) and the conquering Prince Karnac. The betrothal of the king's daughter and the prince is to take place, when Mylio, whom Margared loved, returns. She turns to him, and the war breaks out again. Mylio, however, loves the sister of Margared, and in revenge the latter finally gives Karnac the keys, that he may destroy the city and the people. But the people are saved by the death of Margared, who jumps into the sea; and Saint Corentin gives his blessing as the waters subside.

The overture in its concert form is of larger proportions than the one used in the operatic performance. Four trumpets are used, and four horns. "The beginning is a long *andante*, in which the clarinet sings a mournful and dramatic song, accompanied by the muted violins. This melancholy solo, at first soft and low, leads into a *crescendo* which reaches full force and

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brings in an *allegro* of grand sonority. This *allegro* is distinguished by its fine effects of color, by its skilful instrumentation, and by some interesting phrases. There is, however, no controlling melodic or harmonic idea which rivets the attention. This second movement is followed by a 'cello solo of a touching character, occasionally interrupted by muffled drums. Then, as a peroration, there is a brilliant *allegro*, which, as Berlioz would say, concludes the overture in triumphal fashion."

Lalo sympathizes with the tendencies of the modern French school represented by Bizet, Massenet, Dubois, Guiraud, and others. His chief merits, according to Pougin, are clearness, elegance, skill in development, a mastery of instrumentation, as well as style, color, and, sometimes, passion.

Prelude, "Parsifal." **Wagner.**

Wagner as musician and man has been the exciting cause of great shedding of ink. His music-dramas were announced and followed by pamphlet blasts, to which the opponents of his theories replied by counter-blasts. The bulk of literature provoked by the musical theorizing and the personal aggressiveness of the man is without parallel in the history of the art. In comparison, the pamphlets that appeared during the war of the *Bouffons*, the printed arguments and satires of Gluckists and Piccinnists, seem but

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few in number; and yet they were days when it was almost indecent for a man to appear in public without a pamphlet signed with his name. The spirit also of the writings *pro* and *ante* Wagner is tinged with a bitterness and fouled with an abuse that is only found in the earnest tomes of Christian Fathers who argued gravely some knotty question concerning the spiritual welfare of a sinful race. His friends and his enemies have vied with each other in the use of billingsgate. Stupidity has been answered by ribaldry, labored profundity has fought with virulent abuse. Nor did the religious nature of the theme of "Parsifal" disarm the foes of Wagner. The genuineness of its religious feeling was questioned, and questioned bitterly, by Heinrich Ehrlich, in "Wagner'sche Kunst und wahres Christenthum" (Berlin, 1888). And even Victor Wilder, the accomplished translator of many texts of Wagner into French, confesses that the mysticism of the Middle Ages is far removed from modern thought, "and the sufferings of Amfortas touch us infinitely less than the agonies of Œdipus or Prometheus." The curious reader who wishes to glance over the contemporaneous public opinion concerning "Parsifal" may consult the interesting collection of notices — for and against — compiled by Wilhelm Tappert,— "Für und Wider" (Berlin, 1882).

It is Paul Verlaine that has best expressed the true Wagnerian spirit of "Parsifal," and this supreme expression is found in a sonnet that defies translation. That unpleasant Mr. George Moore tells us in his "Impressions and Opinions" of the circumstances attending the writing of it: how

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Verlaine had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived, and the review was going to press, so there was nothing left but to start in search of Verlaine. They found him in his squalid room, drinking wine at sixteen cents the quart. "In the grossest language he told us of the abominations he had included in the sonnet"; and, after having sent the poor man away in despair, Verlaine sent him "this most divinely beautiful sonnet." "The charm is that of an odor of iris exhaled by some ideal tissues or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les filles, leur gentil
Babil et la luxure amusante et sa pente
Vers la chair de ce garçon vierge que cela tente
D'aimer des seins lègers et ce gentil babil.
Il a vaincu la femme belle au cœur subtil
Etalant ces bras frais et sa gorge excitante;
Il a vaincu l'enfer, il rentre dans sa tente
Avec un lourd trophée à son bras pueril.
Avec la lance qui perça le flanc suprême
Il a gueri le roi, le voici roi lui-même,
Et prêtre du très-saint trésor essentiel;
En robe d'or il adore, gloire et symbole,
Le vase pur où resplendit le sang réel
Et, o ces voix d'enfants chantent dans la coupole.

One of the most remarkable of the pamphlets concerning "Parsifal" is that written by Edmund v. Hagen, and entitled "The Signification of the Morning-awakening-cry in Wagner's 'Parsifal.'" It will be remembered

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that in the first scene Gurnemanz awakes and shakes the two esquires of tender years; and the three then offer morning prayer. This scene so affected Mr. v. Hagen that he devoted sixty-two octavo pages to the explanation of the deep and hidden spiritual signification,—a remarkable example of camel-evolving from the inner consciousness. The titles of the subdivisions of the book read as though they were originally framed for a burlesque upon German thoughtfulness. They are as follows: I., Concerning the meaning of the morning. II., Concerning the awakening: 1. Concerning the sleep,—(*a*) The æsthetic side of the sleep; (*b*) The ethical side of the sleep; (*c*) The metaphysical side of the sleep; (*d*) The symbolism of the sleep; (*e*) The historical signification of the sleep. 2. Concerning the act of awakening. 3. Concerning watching and watchfulness; and so forth and so on. Surely, the process of extracting sunbeams out of cucumbers is not confined to the grand academy of Lagado.

The religious music-play "Parsifal" was first given in Bayreuth, before the "patrons," July 26, 1882. The first public performance was given July 30.

Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all lovers and students of the music-drama. There is no need, then, in considering the "Prelude," of telling the simple tale or considering its symbolism. "The ethical idea of the drama is that it is the enlightenment which comes through conscious pity that brings salvation." The hearer who regards music as absolute will listen to the "Prelude," and



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judge it by the sensuous impression made upon him. The believer in program-music will see in each measure a subtle meaning; and the clearest and the most moderate exposition of the "Prelude" from the Wagnerian standpoint is that written by Maurice Kufferath. In a condensed form it is here translated into English, for the first time: —

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment, and which, combined in various ways, form, by repetition or juxtaposition or development, the thread of the musical speech.

The "Prelude" of "Parsifal" furnishes us immediately with some of the most important and characteristic themes of the music-drama; and, as all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without any preparation, the "Prelude" opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, the Lord's Supper.

"Take and drink of my blood,
'Tis of our love the token.
Take of my body and eat,
'Twas for sinners once broken."

It is at first given without accompaniment, in unison, by violins and wood instruments.

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No words can give an idea of the effect produced by this theme, when the first notes, in vague tonality, arise from the hidden orchestra as from an unknown and mysterious distance.

The same theme is repeated four times in succession, with a soft and mellow accompaniment of string arpeggios. It is given alternately by the trumpet and oboe in unison, and by the strings sustained by the wood, at times above, at times below, the arpeggios of harps and violins.

Immediately after, without any other transition than a series of broken chords on the tonic of C minor, the trombones and the trumpets give out the second theme, which may be called the Grail theme, because it serves throughout the work to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but always preserving its characteristic harmonies. Now, this theme is not original with Wagner. It is a cadence borrowed from the music of the Church. The ascending progression of sixths, which forms the conclusion of the theme, is found in the *Amen* of the Saxon liturgy, and it is in use to-day in the Court Church at Dresden. Mendelssohn has employed the same theme in the "Reformation" symphony. It is not surprising, then, that zealous admirers of Mendelssohn have accused Wagner of plagiarism. The truth is that the two masters, who knew Dresden well, were probably struck with the harmonic character of this conclusion, and that they then made use of it, each in his own manner. So each can have a personal

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right to this simple formula. The real inventor of the *Amen* is unknown. It has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century; but there are analogous progressions in the masses of Palestrina.

The Grail theme is repeated twice. Then, without transition, comes the third theme, that of "Faith." Here, again, is a well-defined and developed melody of six measures, the initial figure of which is repeated every two measures, with ever changing harmonies and a conclusion at the last measure. It is first proclaimed by the brass, with two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Faith theme reappears four times in succession, in different tonalities: at first it is heard from the flutes and the horns; then from the strings; then from the brass (*fortissimo* and in 9-4), with a prolongation of certain notes, to the accompaniment of a string *tremolo;* the fourth time, and very softly, from the wood.

An orchestral hearing is necessary for the full appreciation of the variety of expression which the *nuances* and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious and mystic, as it is proclaimed by the brass, spoken by the strings and the wood, or sung by children's voices, as in the *finale* of the first act, where it plays an important part in the sanctuary scene.

A roll of drums on A-flat, accompanied by a *tremolo* of the double-basses giving the low contra F, and a dull sonority follows the dazzling

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harmonies. The first theme (the "Lord's Supper") enters first in the wood, then in the 'cellos. But this time the theme is not finished. Wagner stops at the third measure, and takes a new subject, which is repeated several times with increasing expression of sorrow. A fourth theme occurs, taken from the Lord's Supper theme. Its first two measures, which are found in simpler form and without the *appoggiatura* in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas; the lance that drew the blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the "Prelude" is at its climax. The "Prelude" of "Parsifal," like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression and then step by step there is a *diminuendo* to *pianissimo*.

Thus the synthesis of the whole drama has been clearly exposed. What remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the Lord's Supper theme that signifies at once devotion and sacrifice,—that is to say, Love; and Love is the conclusion.

The last chords of the expiring lament lead us back gently to the two first measures of the Supper theme, which, repeated from octave to octave upon a pedal of E-flat, end in a series of ascending chords, a prayer, or a supplication. Is there hope?

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Opinions of Rubinstein.

(*From the "Autobiography," translated by Aline Delano.*)

In 1872 the late violinist, Henri Wieniawski, and I accepted a manager's proposal to make a concert tour in the United States. . . . I was to receive 200,000 francs, half of which sum was deposited by the manager in the bank then and there. According to the terms of the contract, he had no right to take me to the Southern States, the whole route being clearly defined by this legal document. For a time I was under the entire control of the manager. May Heaven preserve us from such slavery! Under these conditions there is no chance for art,—one grows into an automaton, simply performing mechanical work: no dignity remains to the artist, he is lost. . . . During the time I remained in America we travelled through the United States as far as New Orleans, and I appeared before an audience 215 times. It often happened that we gave two or three concerts in as many different cities in the same day. The receipts and the success were invariably gratifying, but it was all so tedious that I began to despise myself and my art. So profound was my dissatisfaction that when, several years later, I was asked to repeat my American tour with half a million guaranteed to me, I refused point-blank. . . . Wieniawski, a man of extremely ner-

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vous temperament, who, owing to ill health, quite often failed to meet his appointments in St. Petersburg, never missed one concert in America. However ill he might be, he always contrived to find strength enough to appear on the platform with his fairy-like violin. The secret of his punctuality lay in the fact that by the terms of the contract he must forfeit 1,000 francs for every non-appearance. The proceeds of my tour in America laid the foundation of my prosperity.

As to the degree of musical appreciation possessed by the different nations, I believe that Germany stands to-day (1889–90) at the head of the musical world, and this in spite of the fact that she is eaten up with pride in her patriotism, her pietism, and sense of superiority to all other countries. Culture has but slender chance in a nation so absorbed in its bayonets and its unity; but, in spite of all these drawbacks, it must be confessed that Germany is the most "musical" nation in the world.

The relative knowledge of music among Germans, French, and English, stated arithmetically, would be somewhat as follows: of the German people at least fifty per cent. understand music; of the French not more than sixteen per cent.; while among the English — the least musical of people — not more than two per cent. can be found who have any knowledge of music.

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I speak frankly, but without malice; for I have always been most hospitably received in England. . . . But, while I am deeply sensible of this kindness to me, I cannot refrain from saying that their ignorance of music is only exceeded by their lack of appreciation. The children of Albion may resent my candor, and perhaps it would have been wiser to have reserved my opinion.

And now, with the supremacy of Bismarck on the one hand and Wagnerism on the other, with men's ideals all reversed, dawns the critical moment for music. *Technique* has taken gigantic strides; but composition, to speak frankly, has come to an end. . . . Its parting knell was rung when the last incomparable notes of Chopin died away. It may prove but a temporary paralysis; and who can say how long it may endure? Between the fifteenth and seventeenth centuries painting stood at the zenith of its power, but during the eighteenth century deterioration set in; and I believe that music is passing through a similar crisis. . . . When and how it will end no one can know. One thing is beyond denial,— all that enchanted us, all that we loved, respected, worshipped, and admired has ended with Chopin.

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ner, is "Parsifal," by Maurice Kufferath, Paris, Fischbacher, 1890. The reader is also referred to the fifth chapter of Mr. Krehbiel's "Studies in the Wagnerian Drama," New York, 1891; Bötticher's "Parzival," Berlin, 1885; Alfred Nutt's "Studies on the Legend of the Holy Grail," London, 1888; Hanslick's "Aus dem Opernleben der Gegenwart," pp. 293–337, Berlin, 1885; and Servière's "Wagner jugé en France," p. 243, Paris, *s.d.*

Symphony, "Rustic Wedding." **Goldmark.**

Karl Goldmark was born in 1832, in Keszthely, Hungary. He studied the violin under Jansa in Vienna, was at the conservatory there a little while (1847), and then worked diligently by himself. His "Sakuntala" overture and an orchestral *scherzo* excited attention, and since the production of the opera "Die Königin von Saba" (Vienna, 1875) each succeeding work has been awaited with eagerness. He has written slowly, and his compositions are comparatively few in number. In addition to those mentioned, the chief are as follows: a symphony, or, more properly, orchestral suite, "Ländliche Hochzeit"; overture, "Penthesilea"; a violin concerto, a pianoforte quintet, a string quartet, the opera "Merlin," and the overtures "Spring" and "Prometheus Bound." This symphony — or,

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rather, suite — is not so highly flavored with Goldmark's mannerisms as are other works of his. His Hebraic and Hungarian instincts lead him at times, as in "Die Königin von Saba," to abuse the resources of instrumental color.

The first movement is a "Wedding March," a theme and variations. The variations — there are thirteen — are ingenious and exceedingly diversified. As Mr. J. S. Dwight once wrote of this movement, "It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods." The second movement is a "Nuptial Song." "It has a second part, with a tender tune sung by the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses." The third movement, a serenade, is omitted on this occasion. The fourth is called "Im Garten." "It suggests the love-converse of the bride and bridegroom." The *finale* is a dance, animated and attractive. One of the many episodes is a return to the garden scene.

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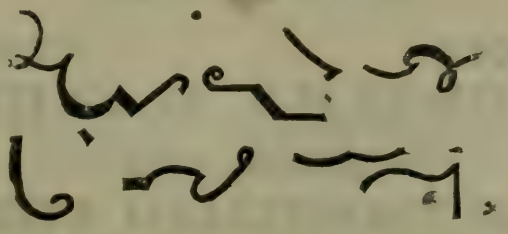
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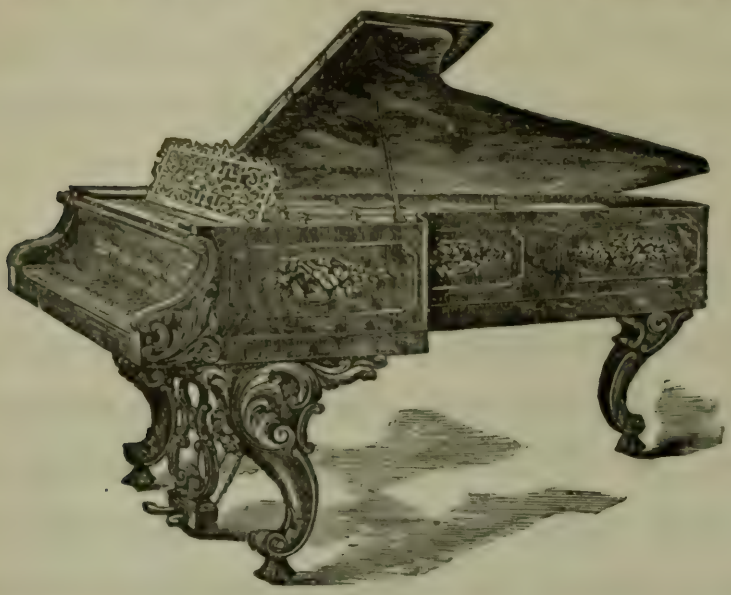
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Schumann – – – Symphony No. 3, in E-flat (Rhenish), Op. 97

Vivace.
Molto moderato.
Andante.
Religioso.
Vivace.

Bruch – – – – – Concerto for Violin in D minor, Op. 58

Allegro energico.
Adagio.
Finale; Allegro molto.

Richard Strauss – – – – Symphonic Poem, "Don Juan"

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The announcement of the next Concert will be found on page 25.

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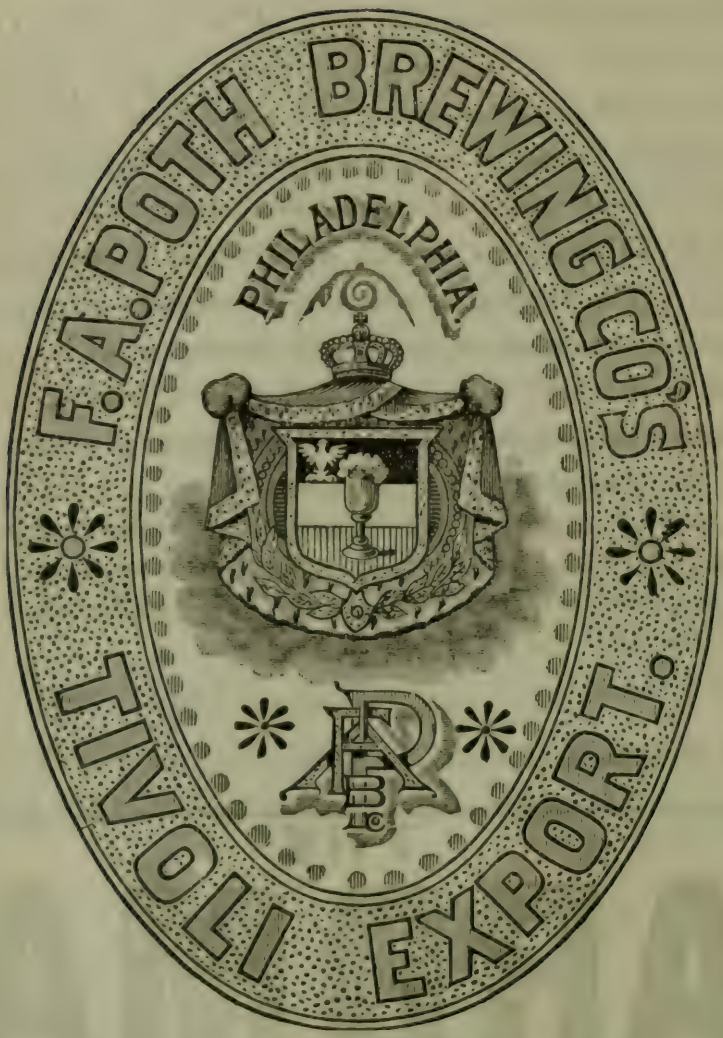
Lebhaft (*vivace*).
Sehr mässig (*molto moderato*).
Nicht schnell (*andante*).
Feierlich (*religioso*).
Lebhaft (*vivace*).

This splendid symphony, though numbered the third, is really the last of Schumann's four. It was composed between the 2d November and 9th December, 1850, and therefore very shortly after its author had entered on his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The symphony is known in Germany as "the Rhenish," probably because Schumann was in the habit of saying that the first impulse toward its composition had been produced on his mind by the sight of the Cathedral at Cologne, and strengthened by the grand ceremonial of the installation there of the Archbishop as Cardinal, which he witnessed while engaged on the symphony. The impression which the ceremony referred to made on his mind he has recorded in the fourth movement or introduction to the *finale*, which in the MS. score is entitled "Im Character der Begleitung einer feierlichen Ceremonie," — as if to accompany a religious ceremonial. The other portions of his work Schumann used to say were intended to have a popular or national (*volksthümlich*) cast, which is most perceptible in the second (answering to the usual *scherzo* or *minuet*) and the last movements, and is probably also implied in the German headings to the movements substituted for the usual Italian ones.

First Movement.

The first movement (*lebhaft*), in E-flat, starts at once with its vigorous

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principal subject, scored for full orchestra, accompanied by the second violins and violas in chords of quavers, and by the rest of the band in notes corresponding with those of the theme. It is impossible, as one listens to this striking opening, not to feel that the composer has something original to say, and means to say it in an original fashion. The strong rhythm in sections of two bars is a marked feature. This is continued in a similar strain for twenty bars, and is then attacked *fortissimo* by horns, bassoons, violas, and basses; but hardly has its repetition begun, before, at the fifth bar, an energetic subordinate theme is introduced, and again — after a few bars *diminuendo* — a second "subordinate" subject of importance is introduced. An interlude of twelve bars leads back to the tonic, and starts the principal subject again *fortissimo*. The two subordinates follow, though transferred to keys which modulate gradually toward G minor, in which the "second subject" proper is then introduced, melodious in character, and in instrumentation and rhythm a complete and charming contrast to what has preceded it (wood-wind and basses). After this the rhythm of the first subject is returned to, and the first part of the movement is speedily brought to a close in B-flat, chiefly by transposed material from the different motives.

At this point in the movement a repetition of the entire first part generally takes place; but Schumann breaks through the rule, and proceeds at once to the middle portion or development of his movement, leaping at one bound from the key of B-flat to that of G major. From this point the different subjects and phrases already noted are worked thematically with great ingenuity and effect for nearly two hundred bars. The fiery principal theme and its more graceful and feminine relative, the second subject, change places over and over again, but never reappear without being transferred to another key, and adorned with some fresh blossom or ornament.

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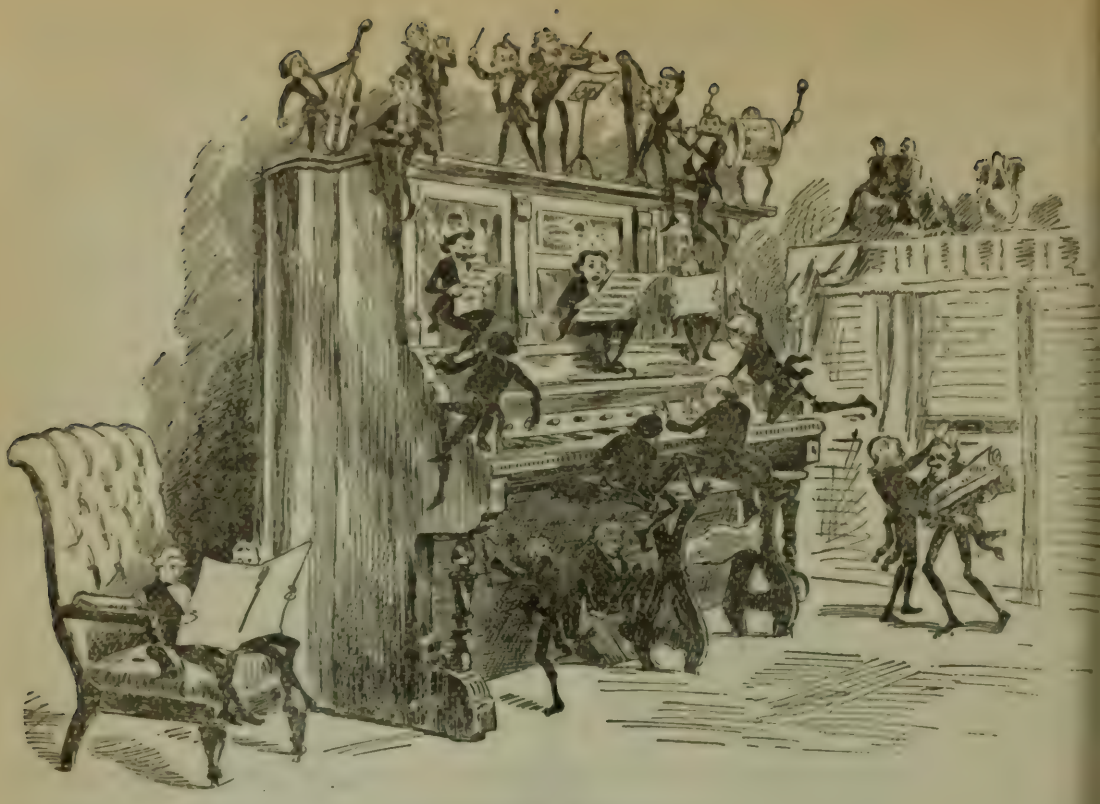
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re-entrance of the principal subject in E-flat; that is to say, at the beginning of the third part of the movement. The return to the key of E-flat after so long an absence and so much persistent and almost over-rich modulation, the mysterious *pianissimo tremolo* in the strings, accompanying the melodic strain constructed on the principal subject, and played out *forte* over the B-flat pedal note in the bass, combine to produce something not alone new, but also extremely charming. There are few finer passages in Schumann, or indeed in any orchestral music, than this return. After this, the third part of the movement begins *fortissimo*. It consists of the usual repetitions from the first part of all the leading subjects, with the matter of the second subject transferred to its relative keys (namely, from G minor and B-flat to C minor and E-flat), and materially abridged. A vigorous *coda*, in keeping with what has preceded it, and closing in the tonic, completes this noble *vivace*.

Second Movement.

The second movement of the work—*sehr mässig* (or, to use the more customary Italian phrase, *molto moderato*)—stands in the place of the *scherzo;* but, instead of the quick and lively time usual in modern symphonies, we have a piece in the mould of the more antiquated and dignified *menuet galante*. Its principal melodies are worked out with great ingenuity in all sorts of imitations.

Third Movement.

The third movement, *nicht schnell*, in A-flat, is, in fact, a short *andante*, and has the unpretending form and spirit of a "song without words." Its subjects are of a calm and conversational character, the orchestra is reduced by the omission of the drums and of all noisy brass, and the whole has the dreamy air and accent of some mediæval Rhine legend. It opens with a melody assigned the clarinets. A second follows, and then a third,

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in the bassoons and violas, with a pretty moving figure in the 'cellos, and the whole forms a charming little picture of repose and sweet sadness, with a close of especial beauty.

Fourth Movement.

The fourth movement, *feierlich*, or *religioso*, in E-flat minor, embodies, as already stated, the impressions received by the composer when witnessing the enthronement of the Cardinal in the Cathedral of Cologne. The orchestra is again enlarged to its fullest extent. Indeed, it will be noticed that the trombones — "Tuba mirum spargens sonum" — which Mendelssohn used to say were "too sacred to be often used," and which Schumann in his first symphony showed that he knew well how to handle with religious effect — are here introduced for the first time in the work. The opening subject in E-flat minor is in true antique ecclesiastical form. With the closing E-flat of this theme, an interlude, founded on the previous subject, is associated. The original subject is then continued, mostly treated "in imitation" in the fourth and fifth. The interlude phrase is likewise added and treated in imitation, so that by degrees the movement takes for some time the form of a miniature double fugue. The first variation is marked by a conversion of the rhythm from common to triple time; the second variation, by a return from triple to common time, with a new *tremolo* accompaniment in the 'cellos, violas, and second violins; lastly, its flow is unexpectedly and most effectively arrested by a solemn *fanfare* in B major (all brass and wind) answered *pianissimo* and with magical effect by the strings, flutes, and oboes. The strain in B major is then repeated *fortissimo*, and a short modulatory interlude leads back to a closing cadence in E-flat minor. The movement bears witness that harmony and counterpoint, even when employed in the "Stilo Ecclesiastico," can be made powerful dramatic agents, for the whole movement contains but one melodic theme of eight bars; and yet the picture which it aims to represent is com-

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plete, and the impressions made upon the mind of a great poet by thousands of people accompanying a grand ecclesiastical ceremony in the magnificent Cathedral of Cologne are faithfully preserved within these wonderful sixty-eight bars of instrumental music.

Fifth Movement.

Of the fifth movement, *lebhaft*, or *vivace*, we learn from Schumann's biographer that the composer aimed to embody in it the bustle and flow of Rhenish holiday life, on coming out into the town, perhaps after the conclusion of the ceremony in the Cathedral. It returns to the popular or national character of the earlier movements, and is written in the usual character of a symphony *finale*. Its first part contains three thoroughly developed melodies. The first is of course in E-flat, given out by the strings and soft wind, and repeated by the whole orchestra. The second, if it be not rather the continuation of the former, is also in E-flat, and is a most lively strain. The third, properly the counter-theme of the movement, begins in the key of B-flat in very light style, but is quickly abandoned by an unusual turn into A-flat, the sub-dominant, on a new melody. These themes all partake of the character of dance tunes. In the transition from the first two of them to the third, the theme of the preceding movement is introduced; and, at the thematic treatment in the middle part, the interlude phrase of the same movement is introduced and worked in imitation in connection with the different subjects of the *finale*. Toward the end of the movement in the *coda*, the ecclesiastical subject of the fourth movement is introduced in close imitation, accompanied by a figure in the 'cellos in 6-4 time. A short and festive *stretto* concludes the work brilliantly. (Reduction of analysis by Sir George Grove.)

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In 1881 a young fellow of eighteen was introduced to Raff, at Wiesbaden, by Hornstein, a musician of some local prominence, who strongly urged the young man's talents. The youth was Richard Strauss, who came from Cologne, where his father was a player in the orchestra. Raff seems to have turned the young man over to Von Bülow, then conductor of the fine orchestra of the Duke of Meiningen; for it is not long before Strauss's Serenade, op. 7, is played under Von Bülow's bâton, while the composer accepts a violinist's place in the Meiningen band, of which he is soon after *Concertmeister*. When Von Bülow resigned, Strauss was appointed his successor. He remained in this important post until the duke proposed reducing the orchestra, when he went to Munich as associate conductor. After three years in the Bavarian capital (1886–89) Strauss was appointed court conductor at Weimar, which position he still holds.

It was doubtless through Von Bülow's influence that Strauss secured Aibl, of Munich, as publisher; but very probably it was the worth of the new composer's music that led the publisher to make the list of his compositions a comparatively long one. Strauss studied under Court Conductor Fr. W. Meyer, at Munich, where, in 1881, his first string quartet and his first symphony were successfully performed. Since then he has written a 'cello sonata (op. 6); a pianoforte quartet (op. 13), which received the first prize at the Berlin Tonkünstler-Verein competition; a violin sonata (op. 19); a second symphony in F minor (op. 12); the symphonic fantasie, "Italy"; and three symphonic poems, "Macbeth," "Tod und Verklärung," and "Don Juan." The fantasie ("Italy"), played at the Boston Symphony concert of Dec. 22, 1889 (Mr. Gericke), is the only composition for orchestra by Richard Strauss heard in Boston.

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The symphonic poem "Don Juan" was written in November, 1889, and played for the first time at Weimar. It was suggested by a poem of Nicolaus Lenaus. The work is richly scored, and is a brilliant, audacious composition. The poem in John P. Jackson's translation: —

O magic realm, illimited, eternal,
Of glorified woman,— loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And — if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring!
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

It was a wondrous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—



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'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Strauss dedicates his "Don Juan" to his friend Ludwig Thuille.

ENTR'ACTE.

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Of all the arts, music is practised most and thought about least. Why this should be the case, it is perhaps possible to explain on several grounds; but explanation does not make the phenomenon any the less remarkable. A sweet mystery enshrouds the nature of music. Its material part is subtle and elusive. To master it on its technical side alone costs a vast expenditure of time, patience, and industry. But, since it is an art which can only be enjoyed through love, it remains passing strange that the indifference touching its nature and elements and the character of the phenomena which produce it and are produced by it is so general.

I do not recall that anybody has ever tried to ground the popular ignorance about this art, of which, by right of birth, everybody is a critic. The unamiable nature of the task has probably been a bar to its undertaking. Yet a frank diagnosis must precede the discovery of a cure for every disease. It is not an exaggeration to say that one might spend a lifetime listening to the polite conversation of our drawing-rooms without hearing a

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symphony of Beethoven talked about in terms indicative of more than the most superficial knowledge of the outward form (perhaps I would better have said the dimensions and apparatus) of such a composition. No other art furnishes an analogy for this phenomenon. Everybody can say something containing a degree of appositeness about a poem, book, painting, statue, or building. If he can do no more, he can at least say, with Landseer's rural critic, that he never saw three pigs eating from a trough unless at least one of them had a foot in it. The absence of the standard of judgment employed in this criticism it is that makes talk about music with meaning in it so difficult. Nature has failed to provide the model for this most ethereal art. There is nothing in the natural world to compare it with.

But it is not alone the knowledge of the difference between a symphony and a song that is rare. Unless you chance to overhear a conversation on music between musicians (in which term I wish to include amateurs who are what that word implies, and whose knowledge stands in some respectable relation to their love, and to exclude nine-tenths of those who sing or play upon a musical instrument either for profit or for pleasure), ninety-nine times out of a hundred even the most common words in the terminology of the art are misapplied. Such familiar things as harmony and melody, time and tune, are continually confounded. Let us call a distinguished witness into the box. What does Tennyson mean when he says,—

> "All night have the roses heard
> The flute, violin, bassoon;
> All night has the casment jessamine stirred
> To the dancers dancing in tune"?

Unless the dancers were tricked out with even a more startling instru-

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mental outfit than the old lady of Banbury Cross,— had a whole Swiss Family's chime of bells, in short,— how could they dance "in tune"?

Musical study, of a sort, being almost as general as study of the three R's, it must be said that the gross forms of ignorance are utterly inexcusable; but, if this is obvious, it is even more obvious that there is something radically wrong with the prevalent system of musical instruction. It is because of this plentiful lack of knowledge that so much that is written on music is without meaning, and that the most foolish kind of rhapsody, so it show a collocation of fine words, is permitted to masquerade as musical criticism and analysis.

People like to read about music, and a fiddling English parson has sold thousands of copies of two books filled with the very kind of literary stuff that I have just characterized. He has a multitudinous companionship, moreover, among essayists, novelists, and poets, whose safety lies in fantastic generalization when they wish to talk of music. How they flounder when they come to detail! It was Charles Lamb who said in his "Chapter on Ears" that in voices he could not distinguish a soprano from a tenor, and could only contrive to guess at the "thorough bass" from its being "super-eminently harsh and disagreeable"; yet dear old Elia may be forgiven, since his *faux pas* merely gives emphasis to his confession of ignorance in music. But what shall the critics say to the Poet Laureate's orchestra, consisting of a "flute, violin, and bassoon"? Or to Coleridge's "*loud* bassoon" which made the wedding guest to beat his breast? Or to Mrs. Harriet Beecher Stowe's pianist who played with an "airy and bird-like touch"? Or to our own clever painter novelist, who made Brushes

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take out his violoncello and play Beethoven's symphonies for the entertainment of the party that went "Snubbin' through Jersey"?

How did it come that Thackeray, who loved music, and knew that which was current in the concert-rooms, theatres, and drawing-rooms of his day, should credit Beethoven with having composed a "Dream of St. Jerome," which the King of Novelists says always soothed him, and charmed him so that he fancied it was a poem of Tennyson's in music? Alas! these things, and all those which Mr. G. Sutherland Edwards has catalogued in an essay on "The Literary Maltreatment of Music," are but evidences that even cultured people have not learned to talk correctly about the art which they practise most. There is a greater need than pianoforte teachers and singing teachers; and that is a class of writers and talkers who will teach the public how to listen to music, so that it will not pass before the senses like a vast tonal phantasmagoria, but will give the varied and noble pleasure contemplated by its composers.

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of these things might easily be gained; and in gaining it the student would find a unique intellectual enjoyment, and have his ears unconsciously opened to a thousand beauties in the music never perceived before. He would learn, for instance, to distinguish the characteristic timbre of each of the instruments in the band; and after that, to the delight found in what may be called the primary colors, he would add that which comes from analyzing the vast number of tints which are the products of combination. Noting the capacity of the various instruments, and the manner in which they are employed, he would get glimpses into the mental workshop of the composer. He would discover that there are conventional means of expression in his art analogous to those in the other arts; and, collating his methods with the effects produced, he would learn something of the creative artist's purposes. He would find that, while his merely sensuous enjoyment would be left unimpaired, and the emotional excitement, which is a legitimate fruit of musical performance, unchecked, these pleasures would have others consorted with them. His intellectual faculties would be agreeably irritated, and he would enjoy the pleasures of memory, which are exemplified in music more delightfully and more frequently than in any other art, because of the rôle which repetition of parts plays in musical composition.

The argument is as valid in the study of musical forms as in the study of the orchestra; but it is the latter that is our particular business to-day. Everybody listening to an orchestral concert recognizes the physical forms of the violins, flutes, cornets, and big drum; but, even of these familiar instruments, the voices are not always recognized. As for the rest of the harmonious fraternity, few give heed to them, even while enjoying the

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music which they produce. Handel composed music for Dryden's "Ode on St. Cecilia's Day."

It is an antiquated piece of music and seldom heard nowadays, but in the simple and direct spirit of one hundred and fifty years ago it gives a sort of primary lesson in orchestration which might occasionally yet be studied with profit. It is a descriptive catalogue of some of the instruments in Handel's band, showing the quality of the tone of each, and the sentiments for which each instrument has native expression. Perhaps the greater credit for the pretty exposition belongs to the poet, but even Dryden, after characterizing some instruments with great fidelity and succinctness, makes shipwreck on the lute, which he qualifies with the adjective "warbling," though a lute could no more warble than a banjo.

"The trumpet's loud clangor excites us to arms,
With shrill notes of anger and mortal alarms,
The double, double, double beat
Of the thund'ring drum,
Cries hark! the foes come.
Charge, charge, 'tis too late to retreat!"

sings the poet, and promptly the composer gives the solo tenor song a trumpet *obbligato* full of martial vigor, imitates the roll of the kettle-drums, and sets the fourth line to tones which the drums too, can utter; for the kettle-drums are like Orator Puff in having two tones in their voice. So-too, a dulcet flute goes sentimentalizing along with a soprano voice to tell how

"The soft complaining flute
In dying note discovers
The woes of hopeless lovers."



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And a little later the stringed band eloquently makes the proclamation called for by the poet:

"Sharp violins proclaim
Their jealous pangs and desperation,
Fury, frantic indignation,
Depth of pains and height of passion,
For the fair disdainful dame."

It's all a sort of dignified "Johnny Schmoker" song, but pretty in its old-fashioned way, and if the poet pleases us now more than the composer, it is only because his art was riper than his colleague's when he wrote that magnificent ode.— *H. E. Krehbiel in Harper's Weekly, January* 23, 1892.

Three Slavonic Dances. **Dvorak.**

Antonin Dvorák was born Sept. 8, 1841, at Mulhausen, in Bohemia. His father, the butcher and innkeeper of the place, destined him for the first of these trades. The bands of itinerant musicians, who used to come round on great occasions and play in the inn, roused his musical ambition; and he got the village schoolmaster to teach him to sing and play the violin. His progress was so remarkable that before long he was promoted to singing occasional solos in church and to playing the violin on holidays.

In 1853 his father sent him to a better school at Zlonitz. Here his musical studies were superintended by the organist, A. Liehmann, who taught him the organ and pianoforte, as well as a certain amount of theory,

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such as would enable him to play a figured bass, modulate or extemporize with moderate success. Dvorák prepared a surprise for his relations in the shape of an original composition, a polka, which he arranged to have performed on some festive occasion. The musicians started, but a series of the most frightful discords arose; and the poor composer realized too late the fact that he had written the parts for the transposing instruments as they were to sound instead of writing them as they were to be played.

In October, 1857, Dvorák went to Prague, and entered the organ school. At the beginning of the three years' course, he received a modest allowance from his father; but even this ceased after a time, and the boy was thrown on his own resources. He joined one of the town bands as viola-player, and for some three years lived upon the meagre earnings obtained in cafés and other places of the same kind.

In spite of drawbacks, he worked on steadily at composition, experimenting in almost every form of music. As early as 1862 he had written a string quintet. In 1865 two symphonies were completed. About this time a grand opera was composed to a German libretto, and many songs were written. The most ambitious of these efforts were afterwards committed to the flames by their author. In 1873 he was appointed organist of St. Adelbert's Church in Prague,—a stroke of good fortune which allowed him not only to give up his orchestral engagement, but to take to himself a wife. He increased his scanty salary by taking private pupils, but as yet his circumstances were exceedingly humble.

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In 1878 the publication of a series of "Slavische Tänze" had almost as much success as the Hungarian dances of Brahms; and Dvorák has been in the happy position of the country which has no history, or, rather, his history is to be read in his works, not in any biography.

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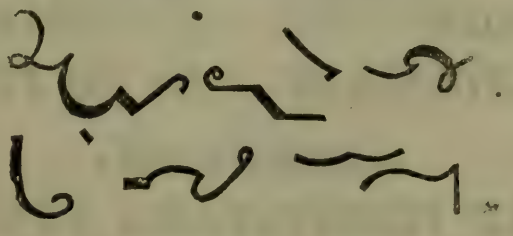
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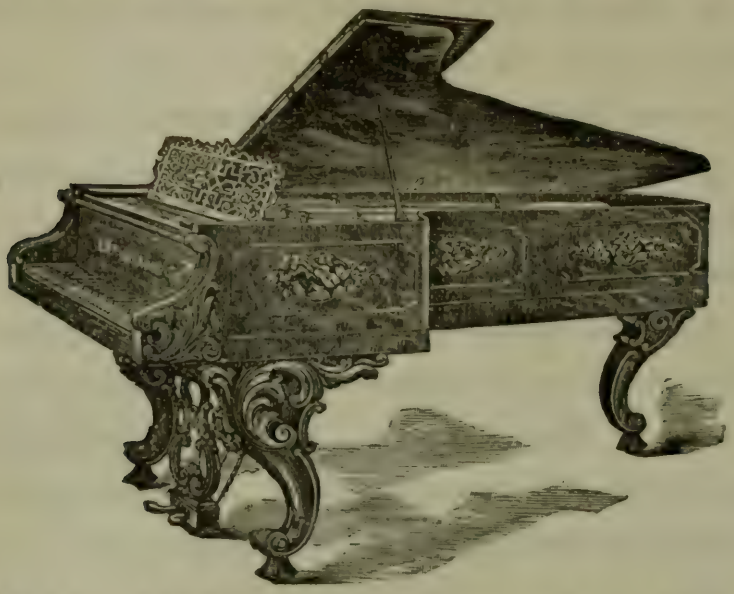
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Paderewski on Nikisch and his Orchestra.

At the last concert of the Brooklyn Philharmonic Society Paderewski, who was the soloist, gave these words of praise: "I consider the Boston Symphony Orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. There are a few better instruments in the Conservatoire, but, as a whole, the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again."—*N.Y. Musical Courier.*



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PROGRAMME.

Berlioz – – – – – – Symphony "Harold in Italy"

(Viola Solo, Mr. Franz Kneisel.)

I. HAROLD IN THE MOUNTAINS (Scenes of Melancholy, Happiness, and Joy).—Adagio; Allegro.
II. MARCH OF THE PILGRIMS (Singing the Evening Prayer).—Allegretto.
III. SERENADE OF A MOUNTAINEER.—Allegro assai; Allegretto.
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Schubert – – – – – – – – – – Impromptu
Strauss-Tausig – – – – – Valse, "Man lebt nur einmal"

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The announcement of the next Concert will be found on page 25.

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Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,
Successful in defeat, to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

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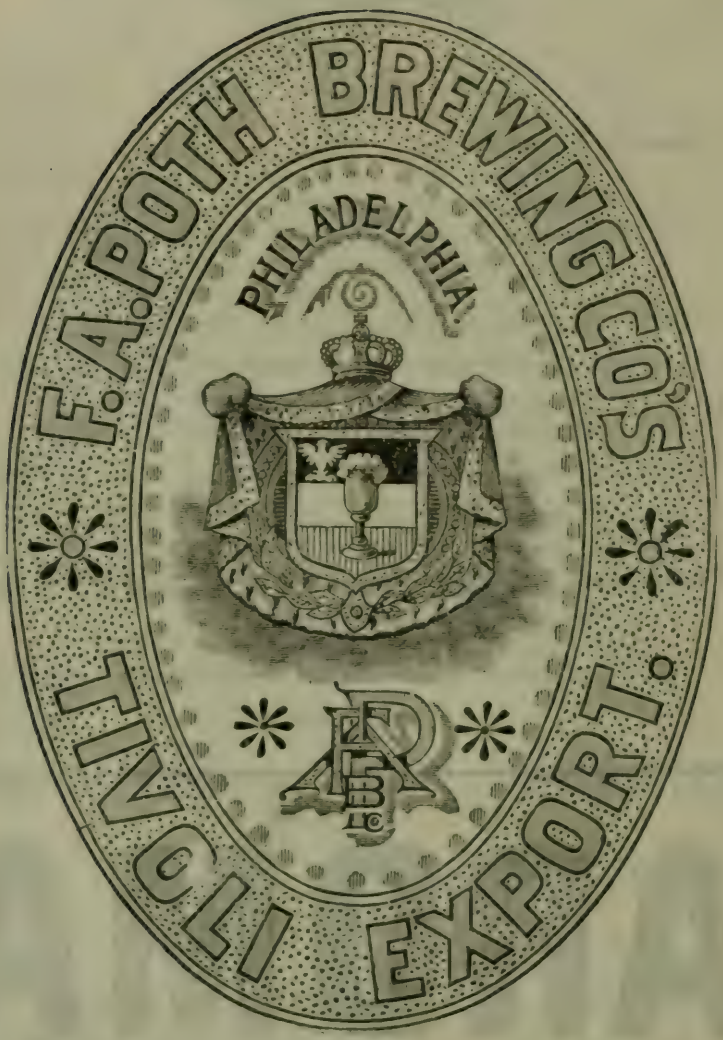
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TIVOLI EXPORT.

Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,—a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interpreted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,—a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps frequently — sailed beyond his mark; and that he now and

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then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, are without parallel in musical art. As far as the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources, and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and, again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

No musician, unless he writes for the stage, can hope to live by his compositions in France. Accordingly, Berlioz was driven to the dubious "*métier*" of *bénéficiare*,— to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, "feuilletonism." These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists;

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Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Conservatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contre-point*, he met with little encouragement from the dons, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for com-

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position. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,—the "Prix de Rome,"—to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson—an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height—is minutely told in his "Mémoires" published after his death. That sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously sur-

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prised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.



Concerto for Pianoforte, No. 5, in E-flat. **Beethoven.**

Allegro.
Adagio un poco mosso.
Allegro.

The fifth, last, and greatest of Beethoven's concertos for the pianoforte was composed in 1809, and published in 1811, under the description,

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"Grand Concert pour le Pianoforté avec accompagnement de l'Orchestre composé et dedié à Son Altesse Imperiale Rudolphe, Archiduc d'Autriche, etc., par L. van Beethoven. Œuv. 73." It was in 1811, also, that the work was first publicly played, the executant being Schneider, the place Leipzig. But the concerto's real *début* may be said to have occurred in Vienna, where, two months afterward, it was performed under Beethoven's own eyes — not in his hearing, unhappily — by the master's pupil, Carl Czerny. The occasion, inasmuch as it sought to aid a charity by means of a very miscellaneous entertainment, can hardly be considered worthy the grandest of all symphonies with pianoforte obligato; but such works are ever superior to circumstances, and the time was not long before the concerto found itself undisputed chief of all its kind. He must be bold, indeed, who would now venture to question the supremacy of this magnificent example of Beethoven's second manner.

"There are some works," writes Sir George Grove, "in which the poet, the painter, or the sculptor has, by common consent, reached the very summit of his art, and on which there is only one universal verdict of applause. Such are the 'Madonna di San Sisto,' the 'Venus of Milo,' Milton's 'Lycidas,' and Wordsworth's 'Ode on the Intimations of Immortality.' And such, to speak of an art which is not less great or abounding in masterpieces than either of the others, is the E-flat concerto of Beethoven." This witness is true; and we may take it as a universal verdict, strengthened by the silent testimony of the composer himself. That great suspicion



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attaches to an author's estimate of his own works, a long catalogue of examples might be cited to prove. But, after making due allowance on this score, the fact is significant that Beethoven never succeeded in giving his fifth concerto a successor. In all other departments, that of opera excepted, he labored to the end, even contemplating a tenth symphony; but, while in the plenitude of power, he ceased to write pianoforte concertos. Did he feel, on trial, that all had been done that could be done,—that his latest work might go forth as, in its way, the ultimate expression of his genius? And may we regard the fact as the master's own most powerful evidence to the splendor of his achievement?

In beginning the first movement,—*allegro*, E-flat,—C,—Beethoven departs farther than into the concerto G (No. 4) from the orthodox rule which that work was the first to break. There, as no amateur requires telling, the solo instrument starts with an announcement of the leading theme, after which the *tutti* follows in regular form. Here the pianoforte, instead of merely giving a "cue" for the orchestra to follow, enters in regal style, asserting its distinctive genius and character by sweeping *arpeggios* and rushing scale passages, which extend from end to end of the keyboard. Nothing can be more grandiose and important. Undoubtedly, Hauptmann is, to a certain extent, right when he styles the concerto a "symphony with pianoforte obligato"; but, at the outset, there can be no question as to which is supreme, the solo instrument or the orchestra. The pianoforte dominates; and we bear the fact in mind even when, as after the introduc-

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tory bars, it is for a long time silent. All the leading themes are unfolded by the *tutti*, and in this connection should be noticed, beginning with the principal given out by the first violins. The first subject having been repeated by the wind, the violins develop it further; and, shortly after, the second theme enters in E-flat minor, to afford not only a happy contrast, but an interesting example of the employment of one rhythm in the melody and another in the accompaniment. Subsequent to the repetition of this subject by the wind, imitative use is made of the "turn" in the opening bar of the first motive, which should be remembered as supplying the key to some important parts of the movement. Another feature worthy of note is the beautiful subsidiary theme (violins). At this point, the pianoforte, after a brilliant chromatic scale passage, gives out with emphasis the first bars of the leading theme, which supplies material for a brief solo prior to the enunciation of its subordinate. The fantasia portion of the movement now begins, use being chiefly made of passages from the leading theme. Much of high interest in this development must be reluctantly passed. Following the remarkable sequential passages, familiar to musicians, is a brilliant cadenza for the pianoforte, leading to the reappearance of all the subjects in order. The cadenza is approached in grandiloquent style, orchestral passages in march rhythm being interspersed with brilliant *arpeggios* for the solo. Beathoven, however, does not leave the performer to extemporize a cadence of his own, but gives the following express direction, "Non si fa una Cadenza, mas' attaca subito il seguente." The sequel is entirely novel in character, being really a cadence with orchestral accompaniment, the horns having the second subject, while the strings make repeated

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allusions to the first. Eventually, the entire orchestra joins, and so the movement advances in triumph to its *coda*. Such, in merest outline, is this magnificent *allegro*. Pope somewhere observes: —

> "Whoever thinks a faultless piece to see
> Thinks what ne'er was, nor is, nor e'er shall be."

Pope is wrong.

Adagio un poco mosso (B major, C). Musicians will not require to be told that the key of this movement has a near relationship, enharmonically, to that of the preceding *allegro;* nor need it be pointed out that the change, taken together with the character of the opening theme, secures a very impressive effect. We look for a real Beethoven *adagio* when a solemn *meaning* subject falls upon the ear. With unfailing grace and beauty, the pianoforte proceeds to vary this theme, till at last it slowly dies away on a tonic pedal. The return to E-flat and its sequel, introductory to the final movement, and suggestive of its leading theme, is one of the master's characteristic surprises.

After this "pause," the rondo (*allegro*, E-flat, 6–8) is at once attacked by the pianoforte in most spirited fashion. The brilliant, exciting, and masterly development of the subjects cannot, out of regard for exigencies of space, be here shown. It is necessary, however, to draw attention to the remarkable episode for pianoforte and drum which leads directly to the *coda*. Students of Beethoven well know his partiality for the *tympani*, and that he was the first to bestow upon them the dignity of a solo instrument. The present is an admirable instance of such favor, the drums sustaining the rhythm of the horns and trumpets, while the piano-

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forte, *diminuendo* and *ritardando*, has a sequence of chords. The *coda* is short, but emphatic, putting a worthy climax to a glorious work. (London Philharmonic Society programme.)



Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1. Saint-Saens.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Sym-

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phonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.:—

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."

2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."

3. "Omphale deriding the vain efforts of the hero."

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Grieg, like Chopin, Dvorák, and Tschaikowsky, gets his inspiration from national sources. It came, however, with his maturity; for, though born in Norway, his early studies were conducted for the most part in Germany, and gave no distinct premonition of their future trend. Ole Bull may be said to have discovered Grieg; for it was he who, on hearing the boy of fifteen play the pianoforte, insisted that he be sent at once to Leipzig, where he remained four years. After Leipzig, Grieg visited Copenhagen, then the literary and æsthetic centre of Scandinavia. Here, in 1863, when he was twenty years old, began his first serious acquaintance with the folk-songs of his people, from whose tender melancholy he has not since been parted. The influence and companionship of Richard Norkraak, a composer of great promise, who died young, must not be overlooked in tracing the development of Grieg's individuality. What came of their friendship Grieg has himself told: "The scales suddenly fell from my eyes when first I learned through him to understand Norwegian folk-melodies and my own nature. We united ourselves against the mingled Gade–Mendelssohn weakly-effeminate Scandinavianism, and struck out with enthusiasm into the new pathway which the Northern school is at present pursuing." Norkraak's songs, Kjerulf's romances, Ole Bull's "Visit to the Sater," and after-



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wards Björnson's poems and the dramas of Henrik Ibsen have had an ineffaceable influence on Grieg's music.

The dramatic poem of "Peer Gynt" was written by Ibsen in 1867,—a midway period in the career of one who is now occupying a share of the cultivated world's attention. This synopsis of the poem, or allegory, is presented: "The character of Peer Gynt is taken from one of the Norwegian folk-legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people; but the father is now dead, and the mother and son are living in great poverty. The lad is full of great ideas, and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night he wanders about, and meets with some frolicsome dairy-maids. He harbors at last in the hall of the King of the Dovre Mountains, where he falls in love with the king's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her death-bed. After her death he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts, he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him tem-

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porarily, and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who faithfully has been waiting for him, and to whose arms he at last returns, old and gray."



Huldigungs March. **Wagner.**

This "March of Homage" Wagner dedicated to his benefactor and patron, Louis II. of Bavaria. It was performed for the first time at the coronation ceremonies of that monarch, on March 10, 1864. Originally scored for military band, Wagner began rewriting it for orchestra, but subsequently called in the aid of Joachim Raff, who completed it.

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It is scarcely necessary to say that neither of Wagner's three marches nor the "Faust" overture is typical of the composer of "Tristan," the "Nibelungen," or "Parsifal." These isolated compositions (counting the symphony, they number only six) lack the attributes which have made the music-dramas of his later period the most consequential works of the century.

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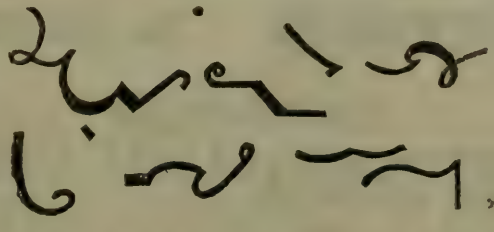
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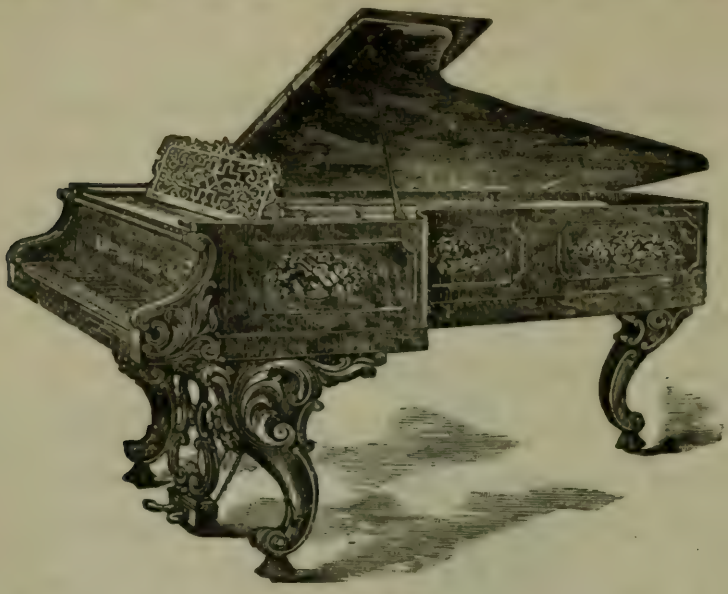
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Sixth Concert, Monday Evening, April 25, At Eight.

PROGRAMME.

Goldmark – – – – – – – – Overture, "Sakuntala"

Massenet – – – – – – – – Aria from "Herodiade"
Mrs. HENSCHEL.

Beethoven – – – – – – – Symphony No. 8, in F major
Allegro vivace e con brio.
Allegretto scherzando.
Tempo di minuetto.
Allegro vivace.

Wagner – Fantasy from Act II. "Tannhaeuser," "Blich ich umher"
Mr. HENSCHEL.

Goetz – – – – – Duet from "Taming of the Shrew"
Mr. and Mrs. HENSCHEL.

Liszt – – – – – Symphonic Poem, "Les Preludes"

Soloists, Mr. and Mrs. GEORG HENSCHEL.

A list of the works performed in these Concerts during the present season may be found on page 27.

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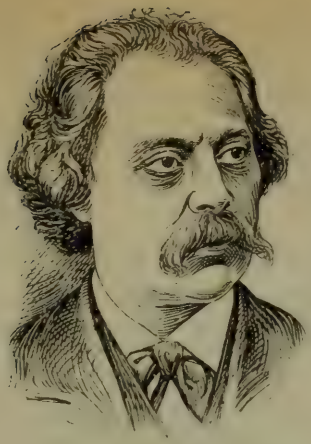
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Overture, "Sakuntala." **Goldmark, 1832.**

Appreciation of the story of Sákuntalâ was the means of furthering the study of Sanskrit in Europe. The tale, one of the most beautiful in Hindu mythology, as told in the Mahâbarata is as follows: "Sákuntalâ was the daughter of the Saint Viswamitra and the Apsaras, or water-nymph, Menakâ. Abandoned by her parents, she was adopted by the Saint Kanwa, who brought her up in his hermitage as his daughter. Once upon a time King Dushyanta went a-hunting in the forest, and, accidentally coming to the hermitage of Kanwa, saw Sákuntalâ, and fell in love with her. He persuaded her to marry him according to the rite of the Gandharva marriage, and promised her that the son she would bear him should be the heir to his throne, and that he would take her home as his queen to his royal city. Kanwa, who had been absent while this event happened, returned to the hermitage, and through his divine knowledge knew the whole secret, though it had not been confessed to him by Sákuntalâ. She in due time was delivered of a son, and remained at the hermitage until the boy was six years old; but, as Dushyanta, unmindful of his promise, did not send any messenger for her, Kanwa directed her to proceed with her boy to the residence of Dushyanta. This she did; but, when she arrived there, she

THE

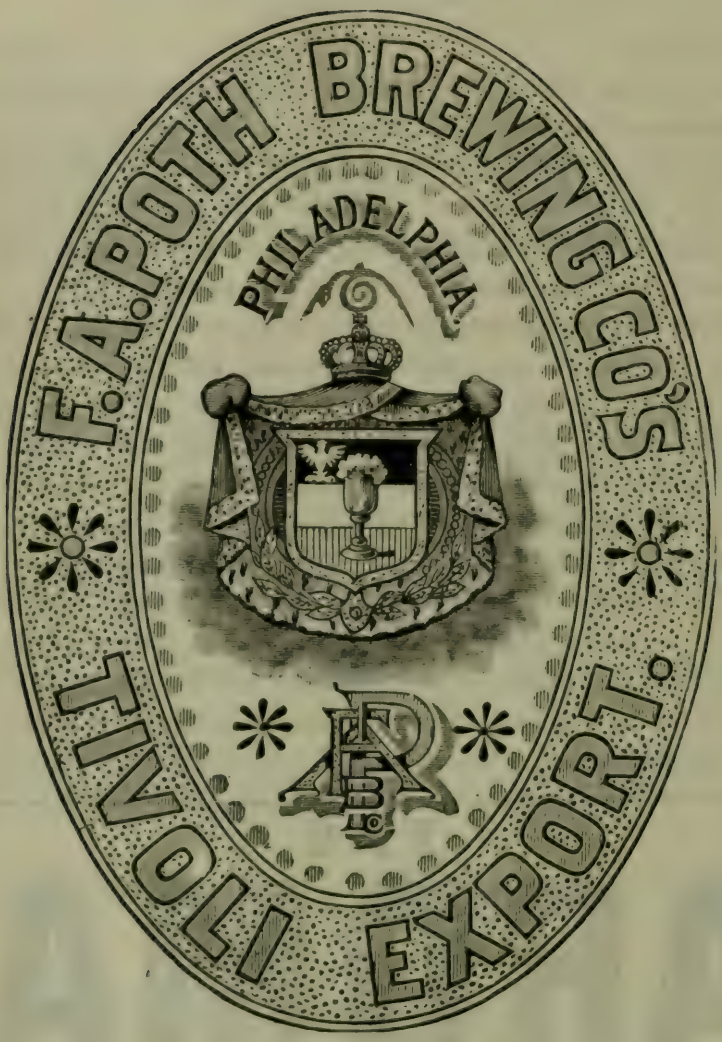
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was repudiated by the king. Nor did her speech, however touching and eloquent, move his heart, until at last a heavenly voice assured him that Sákuntalâ had spoken the truth, and that he saw before him his lawful son. Thereupon Dushyanta recognized Sákuntalâ as his queen and her son as his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas.

About six-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works, which never failed to draw large audiences in more than one German town, especially those of Saxony. The young man's name was Carl Goldmark,—thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

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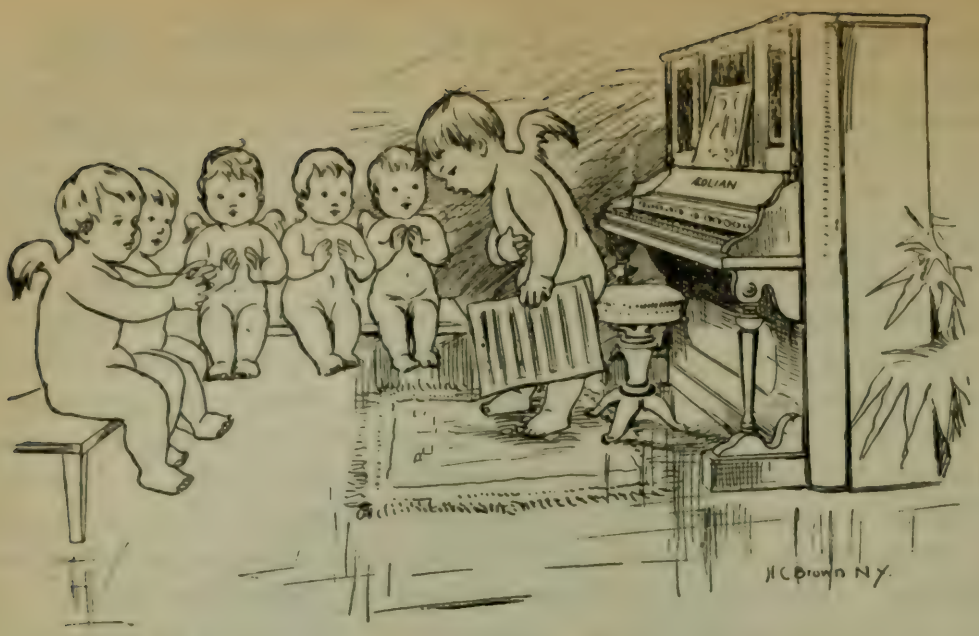
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Aria from "Herodiade." **Massenet, 1842.**

He whose speech cures every pain, the Prophet, is here! To him I am going! He is gentle, he is good, his speech is calming. He speaks: all is quiet; more lightly over the plain the listening air passes noiselessly by. He speaks! Ah! when will he return? when can I hear him? I suffered; I was alone, and my heart was calmed when hearing his melodious and tender voice. Prophet, well beloved, how can I live without thee? It was there, in the desert, where the wondering throng had followed in his steps, that once he welcomed me, a deserted child, and opened his arms to me!



Symphony No. 8, in F. **Beethoven, 1770-1827.**

Allegro vivace e con brio.
Allegretto scherzando.
Tempo di minuetto.
Allegro vivace.

The literature of the eighth or "little" symphony is copious and interesting. The work was written in the summer of 1812, while Beethoven was

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seeking health * in a quiet Austrian town during what was one of the dreariest periods of his career. But the symphony shows the profoundest disregard of melancholy, being the liveliest, cheeriest, and jolliest of the nine. Berlioz said of the lovely theme of the *allegretto seherzando* that "it had fallen entire from heaven into the mind of the composer, and that he had written it at a single sitting." The origin of this tune was far more human than the rhetorical Frenchman conceived, for it was originally the subject of a catch which Beethoven wrote to the following words: *Ta, ta, ta, lieber Mälzel, lebe wohl, sehe wohl,*" on the occasion of a supper given to "Mälzel," the inventor of the metronome. Beethoven's sketch-books show that he bothered quite as much as usual with the several themes of the eighth symphony.

First Movement.

The following has been compiled: Some critics hold that the first movement *allegro vivace e con brio*, F major, 3-4, is the least successful part of the symphony; but even they must grant that it opens with infinite fire and life, the full orchestra attacking the theme in a style which might have suggested to Mendelssohn the leading bars of his "Italian" symphony. The continuation of this could hardly have cost Beethoven much labor, but the second subject (in D modulating to C) may have taken shape slowly in his note-book. It is entirely characteristic, especially so in the closing bars. A feature of its repetition by the wind is an *arpeggio* prolongation of the diminished seventh chord through six bars, and the occurrence therein of a passage, the last three notes of which immediately serve as material connecting the second theme with an episode in the dominant key. The *codetta*

* Though sick and deaf, Beethoven had an episode of the heart during his sojourn at Linz. *En route* from Vienna, he met Amalie Sebald. Considerable love-making evidently went on between them. A lock of his hair is still shown, which she had inscribed as having been cut off by herself at that time, and seven letters to his "Liebe gute Amalie," preserved among his correspondence, show that Beethoven, at the age of forty-two, had not forgotten the language of love. "Tyrann ich?" "ihr Tyrann!" says he in one of them. "Was träumen Sie dass Sie mir nichts sein können? Scheint mir der Monde heute Abend heiterer als den Tag durch die Sonne, so sehen Sie den kleinsten kleinsten aller Menschen bei sich." Touching phrases, truly, from the mouth of the stern, deaf master! He admitted, however, later, that the love was more on his side than hers. Amalie settled down into domestic life as the wife of a judge at Berlin.

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of this very succinct first part immediately follows, and has two noticeable features: first, a *ff* dominant chord, sustained through four bars by the full orchestra; second, the occurrence of an entirely new figure (in octaves). All the foregoing is repeated. There are none but very broad and easily recognized features in the "working out." Note, for example, that the leading passage is made up of the figure last named, as a bass, above which the higher strings have sustained chords; and above them still the wood-wind has the first six notes of the leading theme, passing them from instrument to instrument, after which comes the four-bar *ff* chord noticed in the *codetta*. The composer seems to have a liking for this combination, and gives it three times in different keys, before passing on to further imitative treatment of the five notes, working up to a splendid climax, and the recapitulation of his subject-matter. Variations upon the original statement will readily be observed as the repetition proceeds. Without citing these, let us pass on to the point corresponding to that in the first part, where the octave "figure" made its appearance. Beethoven now employs this in a very interesting lead to the *coda*, finding his thematic material not in the first six notes of the first phrase, principal subject, but in the last five. The *coda* is most characteristic at its end, the unison strings there gliding in with the now familiar six notes upon the full tonic chords (*pp*) of the wind.

Second Movement.

The praises of the French composer of the second movement are not a bit too strong. The leading theme of the *allegretto* is given to the first violins, with answering phrases for the basses, the wind accompanying with repeated semiquavers. After his customary manner, the composer takes a figure from the theme and uses it in development till it suggests a tributary melody. Another subject presently appears, and completes the thematic resources of the movement. The original grace and beauty with which these materials are worked out have scarcely a parallel, especially as the qualities of grace and beauty are associated with quiet humor,—a survival, perhaps, from the supper-table,—expressed in the quaint interjections and imitations of wind and string, varied now and then by a brief *fortissimo*, as though by a roar of laughter. The *coda* is every bit as remarkable as any other part of the movement. With a waywardness beyond explanation, Beethoven stops his music in full career, and winds up with a commonplace

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Italian cadence. It is as though a street band had played a Rossinian melody under his window and made the enraged musician, after scribbling a Rossinian peroration, fling down his pen in disgust.

Third Movement.

Beethoven's return, in his penultimate symphony, to the *minuet* of Haydn and Mozart, after having written the *scherzi* of the symphonies in C minor and A major, has much exercised the minds of critics. Berlioz, for example, seems to be greatly disappointed, and says, "Truth to tell, this movement is somewhat ordinary: the antiquity of the form seems to have stifled the thought." But is there any sufficient reason for treating the master's action as a mystery to be explained? We think not. The *minuet* is one thing, the *scherzo* quite another; and it does not follow that the latter, though more developed and more important, should destroy its predecessor. Aaron's rod, which became a serpent last of all, swallowed up those of the Egyptian magi; but we cannot afford such destructiveness in music, and it may be that Beethoven desired to prove here that he had no intention to supersede the *minuet* when inventing the *scherzo*.

Fourth Movement.

If Beethoven, in the *minuet*, sinks below himself, as some declare, in the *finale*, *allegro vivace*, F major, he certainly rises to his proper level. Berlioz is pleased here. "The *finale*," he asserts, "sparkles with animation: its ideas are brilliant, new, and luxuriantly developed." A German writer has said of the entire work: "The effect of the symphony is entirely gay and untroubled: it awakens and sustains in the auditor a most refreshing feeling. No false notes come to disturb his quietude." This is true on the whole, but there are points in the *finale* not without their mystery and their wonder. We soon meet with one of them, and that in the very midst of the statement of a first subject quite Haydnesque in its homely, bucolic simplicity. No sooner is the theme completed, and before its repetition as a *tutti*, than a roaring C-sharp is heard, given *ff* by all the instruments, brass excepted. This is no mere casual whim, as will presently appear. Meanwhile, brisk development takes place, passing into C major, and then to A-flat major by means of an interrupted cadence. This is the key of the second subject, stated by the violins upon a tonic pedal, briefly developed, and followed by a return of the first theme according to *rondo* form.

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Now the leading melody is subjected to further and more important treatment, with extensive use of contrary motion. This "working out" makes no use of the second motive, which, being sedate, can hardly enter into the rollicking humor of its companion. The lead up to the point where recapitulation begins again introduces the roaring C-sharp, and is a passage of which no one save Beethoven would have dreamed. Repetition goes bravely on through the first and second subjects and their appendages till we reach the point where enters a new passage, which gives to the movement an element of dignity and even impressiveness, and leads to a splendid climax, from the height of which Beethoven proceeds to repeat a portion of his "working out," by way of introduction to the *coda*. The actual lead into the *coda* is the most remarkable part of the symphony. Berlioz has some interesting observation upon this passage. He says: "The third appearance of this strange entry (the C-sharp) is of a quite different aspect: the orchestra, after having modulated into C, as before, strikes a real D-flat, followed by a fragment of the theme in D-flat, then a real C-sharp, to which succeeds another snatch of the theme in C-sharp minor, lastly resumes this same C-sharp, and, repeating it three times with redoubled force, the entire theme enters into F-sharp minor. The note which had first figured as a minor sixth becomes successively a flat major tonic, sharp minor tonic, and finally dominant. It is very curious." Of the *coda*, it suffices to say that the work is by it brought to a strenuous and a bustling close.

Fantasy from Act II., "Tannhaeuser," "Blich ich umher." **Wagner, 1813-1883.**

Gazing around upon this fair assembly,
How doth the heart expand to see the scene!
These gallant heroes, valiant, wise, and gentle,—
A stately forest, soaring fresh and green,—
And blooming by their side in sweet perfection,
I see a wreath of dames and maidens fair:
Their blended glories dazzle the beholder,
My song is mute before this vision rare.



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I raised my eyes to one whose starry splendor
In this bright heaven with mild effulgence beams,
And, gazing on that pure and tender radiance,
My heart was sunk in prayerful, holy dreams.
And, lo! the source of all delight and power
Was then unto my listening soul revealed,
From whose unfathomed depths all joy doth shower
The tender balm in which all grief is healed.

Oh, never may I dim its limpid waters,
Or rashly trouble them with wild desires!
I'll worship thee, kneeling, with soul devoted,
To live and die for thee my heart aspires.
I know not if these feeble words can render
What I have felt of love both true and tender.

ENTR'ACTE.

A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was

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often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And

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all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."

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"When one takes a closer view of him, sometimes of an unbridled gayety, sending forth a perfect torrent of pleasantries and hearty laughs, sometimes furious, respecting in his attacks neither titles nor powers, nor friendships, always obedient to the irresistible outburst of the first emotion, one ends by not being too severe with him for the lack of taste, of tact, and of delicacy of which he was repeatedly guilty. One is tempted, if a Jew, to pardon his pamphlet on Judaism in Music; if French, his buffoonery on the capitulation of Paris; if German, all the injuries he has heaped upon Germany; just as one pardons Voltaire for 'La Pucelle' and certain letters to Frederick II., Shakespeare for certain pleasantries and certain sonnets, Goethe fo certain ridiculous productions, and Victor Hugo for certain expressions of sentiment. One takes him for just what he is, full of faults, perhaps because he is full of genius, but an incontestably superior man, one of the greatest and most extraordinary which our century has produced." It would be impossible to say more in fewer words.

All testimonies agree that Wagner in his social relations was a very affable and charming man, even with the French. The painter, Renoir, travelling one winter in Italy during the master's sojourn there, determined to try to commit him to a sitting, though with very little hope of success, knowing well Wagner's repugnance to posing for artists. He had provided himself with a letter of introduction, which he had lost *en route*. Not discouraged, however, he presented himself at Wagner's house; and the first person to receive him there was the Russian painter, Paul Joukowski, who had attached himself to the master's fortunes, and who was then engaged in making models of the "Parsifal" scenery. When Renoir announced to him the object of his visit, he declared that he had been following Wagner for about two years, trying to get a portrait of him. "But wait," said he. "What he refuses me, he may grant you; and, at any rate, you must not go away without seeing him."

Renoir remained, and did well. But let him speak for himself. The

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following is a true picture of Wagner as given in a letter to a friend: "I hear a sound of muffled footsteps on the thick carpet. It is the master in garb of velvet, his great sleeves lined with black satin. He is very fine and very amiable. He shakes my hand, bids me be seated, and then commences the wildest kind of a conversation, interspersed with ahs and ohs, half French, half German, with guttural terminations. 'I am much pleased [ah! oh! and a guttural sound]. You come from Paris?' 'No, I come from Naples'; and then I tell him of the loss of my letter, at which he laughs a good deal. We talk about everything. When I say we, I mean that I had nothing to say but 'Dear master, certainly, dear master.' At last I rise to take my leave. Then he takes both my hands, and pushes me back into my chair: 'Wait a little longer: my wife is coming.'" ...

In short, Wagner, carried away by the gayety of the Parisian artist, offered to pose one-half hour the following day before breakfast for the Russian and the French painter at the same time. "You will make me," said he to the first, "turning my back to France, and Monsieur Renoir will make me from the other side [ah! oh!]." "The next day," continues Renoir, "I was there at mid-day: you know the rest. He was very gay, I very nervous and regretting that I was not Ingres. I believe I made the most of my time,—twenty-five minutes: it was not very much. But I think, if I had stopped sooner, I would have done better; for towards the last my model lost a little of his gayety, and became stiff. I followed these changes too much. When finished, Wagner wanted to see the result. He said, 'Ah! ah! I look like a Protestant priest.' This was quite true. But I was only too happy not to have made a complete failure of it: I had at least a souvenir of this admirable head."

This oil portrait, sketched at Palermo in half an hour by the French artist Renoir, on Jan. 15, 1882, two days after Wagner had finished "Parsifal," is one of the rare ones for which the master consented to pose. "He repeated several times that the French were too much given to reading [ah! oh! and a hearty laugh] the German Jew art critics [and he named one of them]. 'But, Monsieur Renoir, I know that there are some good fellows in France, whom I do not confound with the German Jews.' Unfortunately, I cannot give an adequate idea of the whole-souled gayety on the part of the master."

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living man seen in the flesh! Yet why is it surprising? True geniuses are as simple in their intimacies as false geniuses are the reverse. The latter never forget the rôle they are enacting, nor leave off posing, some for the deep thinker, some for the exalted mystic. These are great comedians, if not great musicians.—*From advance sheets of translation and reproduction of the édition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*

Duet from the "Taming of the Shrew." **Goetz**

Petruchio. (*In a playful tone.*)
Come, Kate, my dearest! 'Tis so warm at home,
The silver moon invites us forth to roam.

Katherine. The sun now shines with mid-day heat,
But yet to please thee, yes! The moon is shining o'er us!

Petruchio. The moon! my dearest! thou hast thy reason yet!
Bethink thee now! the day is half before us.
Say, thou dost not mean that now the moon is shining?

Katherine. I mean it not.
Mine eyes with tears are blinded, I see not clearly.
This alone is clear: I am myself no longer what I was!
At last is tamed the shrewish maiden's haughtiness.
A wife's far fairer honor is what I long for.
I see what thou hast meant by all thy joking.
Do what thou wilt with me, I am thy wife,
And thine I am for life!

Petruchio. Enough, my dearest wife! The test is ended,
And all these juggler's tricks away we send.
To help thee has thy noble reason tended,
And now we both have reached a happy end.

Katherine. O what exceeding joy! O happy end!



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Katherine. I wished I could hate thee, and from thee sever.

Petruchio. And now thou art mine own forever!

Katherine. The heart that vexed thee deep sorrow is feeling.

Petruchio. And at this moment has met with its healing.

Katherine. Then joking and teasing away we send,

Both. And put to our sorrows their longed-for end.

Both. What rest to the weary once more to have gladness,
When sunlight returning drives far cloudy sadness.
Such power as love has is nowhere found,
By love is creation together bound!



Symphonic Poem, "Les Preludes." **Liszt, 1811-1886.**

(*D'après Lamartine.*)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first per-

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formance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections:—

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violas and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the

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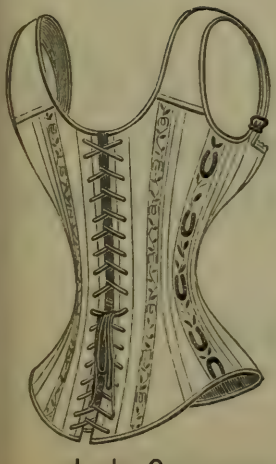
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constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante.* This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)



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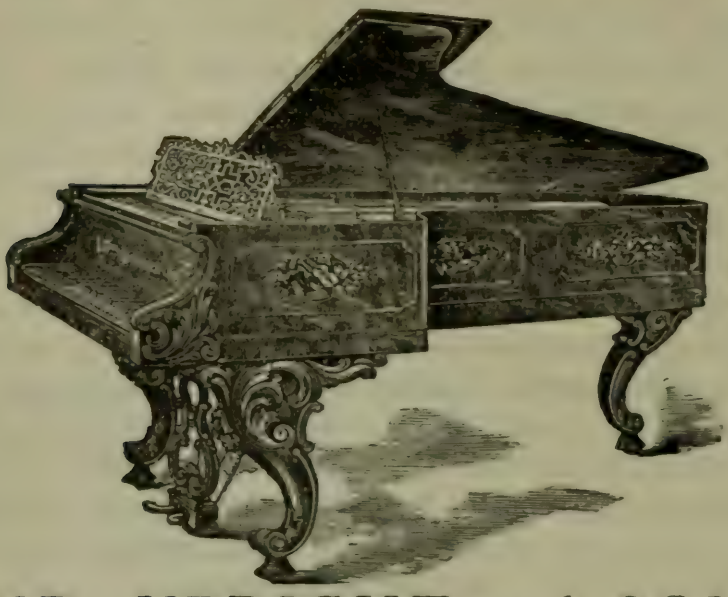
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Lalo. Overture, "Le Roi d'Ys."

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Beethoven	– – – – – –	Overture, "Leonore," No. 3
Gounod	– – – – –	Aria from the "Queen of Sheba"
Tschaikowsky	– – – – – – –	Suite, Op. 55

Elegie.
Valse melancholique.
Scherzo.
Tema con Variazioni.

A. Thomas	– – – – – –	Polacca from "Mignon"
Wagner	– – – – –	Prelude, "Die Meistersinger"

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The announcement of the next Concert will be found on page 19.

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The chronology of the four overtures to Beethoven's only opera is not indicated by their numbers. The overture which was written last, in 1814, is known as the overture to "Fidelio," and is played to introduce the opera; while what was in reality the third "Leonore" overture (Beethoven wrote it for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1, the first "Leonore" (1805) being styled No. 2, the second and greatest "Leonore" (1806) No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second. Discussion among *littérateurs* regarding Beethoven's intention in repeating the trumpet signal in the dungeon scene, which is embodied in the overture played to-day, has brought forth the following note from Beethoven's biographer, Mr. A. W. Thayer, sent from Trieste March 5, 1888, to the New York *Tribune:* "What was the traditional *più forte* in the repetition of the trumpet signal in Beethoven's 'Leonore' overtures? As given in 1805–06, the closing scene was down in the dungeons of the prison. When the first

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signal is given, it is heard faintly, because all the doors and passages are supposed to be closed. On the repetition, these are all open; and the crowd is rushing down into the vaults. The increased loudness of the trumpet shows Pizarro that the time to commit the murder is now passed. Years ago I had a long talk with Otto Jahn on this *finale;* and we came to the conclusion that so much lovely music is lost by the change from the dungeons to the court, on the whole, it would be better to restore the old form."

"Taken as 'pure music,'—as a piece of concise construction and strict adherence to musical 'form'"—Grove says, "the 'Leonore, No. 3,' may not, perhaps, be so remarkable as the same great master's overture to 'Coriolan,' that miracle of stern, heroic grandeur and compression, not wanting also in softer and more graceful lines. But is there not an interest higher even than musical symmetry,—the interest awakened by variety and complexity, and by wild passion and longing, by suspense and rapture, such as that of which this great composition is so full from beginning to end, which animates every note from the colossal unison at the opening to the fiery speed of its close?

"The only accusation that can be brought against the overture (if the writer may with great diffidence be allowed to express his opinion) appears to be that it is too vast, not only for an operatic prelude, but for the subject of the story on which 'Fidelio' is based. Instead of foreshadowing the personal griefs and joys, how-

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ever momentous, of Leonore and Florestan, the anxieties of a gaoler, the perplexities of a clownish lover, the sufferings of a few prisoners, and the villany of a petty commandant,—a story which surely owes its vitality more to its connection with Beethoven's music than to any intrinsic force of its own,—instead of shadowing forth such comparatively petty occurrences as these, the overture to Leonore always appears to me to be a fitting prelude to any of the most tremendous events or most terrible catastrophes that have occurred in history. The grief and the joy are the griefs and joys not of private persons, but of whole nations, the conflicts are the 'battles of shaking' of the Hebrew Prophet. The retreat from Moscow, the French Revolution itself, contain nothing more sustained, more impetuous, more mournful, more stirring, more pathetic, more triumphant, than this wonderful music-picture. As one illustration of what I mean, let me refer to the well-known trumpet-call, which, being played off the stage while the whole action of the orchestra is suspended, has so thrilling and mysterious an effect. Who can connect this passage in the overture with the distant signal of the arrival of the governor in the opera? No one. No: it is a totally different thing. Heard in the overture, during the sudden pause which succeeds the tremendous hurry and rush of the instruments up the scale, it has all the effect of a summons to a vanquished nation to lay down its arms: there is a forlorn, desolate, *dead-of-night* effect about it that is overpowering to me, and I seem,

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as I listen, to be one of the starving wounded soldiers within the walls of the conquered city, trembling between the relief and the dishonor of the approaching surrender. And in the same way the whole overture appears to me to be lifted far above even the greatness of the opera which follows it,— lifted from the particular to the universal, from the individual to the national, from the simple to the complex, from the petty to the tremendous, from a misfortune to a catastrophe."

Suite, Op. 55. **Tschaikowsky.**

Elégie.
Valse mélancholique.
Scherzo.
Tema con Variazioni.

In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation:—

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini,

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and Donizetti considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündinger, a pianist settled in Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.'

"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,— a period of his life which he now looks back upon with horror, so painful to him was the task of teach-

ing. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible exception of "Eugene Oniégin," his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by César Cui, who says that the author of the "Enchantress" is, above all, a composer of instrumental music, and that his principal strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that

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of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The character of his music is generally melancholy, effeminate, tender, and plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moidanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking,—a means that has caused many of them to end tragically.

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed

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nose and mouth, fresh complexion, and mustache with its upturned points give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first; while the additional apparatus employed in the fascinating *scherzo* includes triangle, drum, and tambourine.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation I.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison,



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while the wind instruments, in octaves and two parts, have a counterpoint above it.

Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semiquavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura.*

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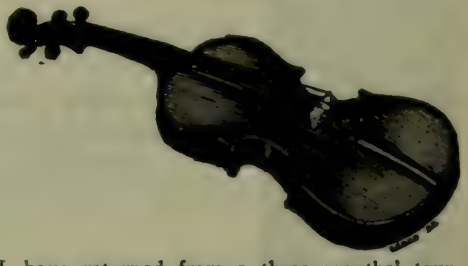
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It may be an encouragement to other singers to know that her success came only through hard work, and after meeting with, perhaps, more than her share of trials and difficulties, which invariably stand in the path of the Prima Donna.

The first engagement to bring her into prominence was when as a young girl she was chosen as soloist to accompany Mr. Gilmore's Band, when that famous organization made its concert tour through Europe. While singing at the Crystal Palace, London, her beautiful voice attracted attention; and, acting on the advice of an eminent critic, she decided to study for the operatic stage.

Under the skilful instruction of the famous Italian master, San Giovanni, within a year she was allowed to make her operatic debut at Brescia, in La Traviata, and met with a fair degree of success. While still pursuing her studies in Europe, she met Mr. Frederick Gower of Providence, R.I., and after a short courtship became his wife. She continued her operatic career after her marriage, appearing in various European cities with ever-increasing success. She visited Boston in 1885 with her husband, and sang at one of the concerts of the Boston Symphony Orchestra, when she received a flattering welcome. A year later she returned to Boston as a member of Her Majesty's Italian Opera, under the management of Mr. Mapleson. Here she appeared as "Gilda" in Rigoletto and "Violetta" in Traviata, and strengthened the good impression she had made in concert.

After the death of her husband, Mme. Nordica was unable to find any trace of the large fortune which he was supposed to possess. Meanwhile, thrown entirely upon her own resources after enjoying all the comforts of a large income, Mme. Nordica pursued her profession. Her repertoire at this time comprised, besides "Gilda" and "Violetta," "Marguerite" in Faust, "Susanni" in the Marriage of Figaro, and "Elvira" in Don Giovanni. As her voice grew stronger, she dropped the lighter roles, and added the parts of "Elsa" in Lohengrin, "Aida," "Valentine" in the Huguenots, "Desdemona" in Othello, and "Leonore" in Trovatore, and at the same time came to be acknowledged one of the ablest oratorio singers in England.

Some of the notable engagements of Mme. Nordica last season in London were at the great farewell benefit concert to Sims Reeves, in Albert Hall, and later in the same place, on the occasion of the visit of the German Emperor, when she was awarded the plaudits of a brilliant audience. During the Handel Festival at the Crystal Palace, Mme. Nordica was credited with having by far the most telling and brilliant voice among the soloists, and it is by no means an easy task to sing in that immense auditorium. Mme. Nordica is at present filling concert engagements in America, but returns to London in February, and will be a member of Mr. Augustus Harris's Opera Company at Covent Garden at the next series of performances. Since her arrival in September, Mme. Nordica has been notably successful in her appearances at the recent Worcester Festival and the opening concert of the season by the Boston Symphony Orchestra in Boston Music Hall last month.

Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continuous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a

tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12. *Finale: Polacca.*

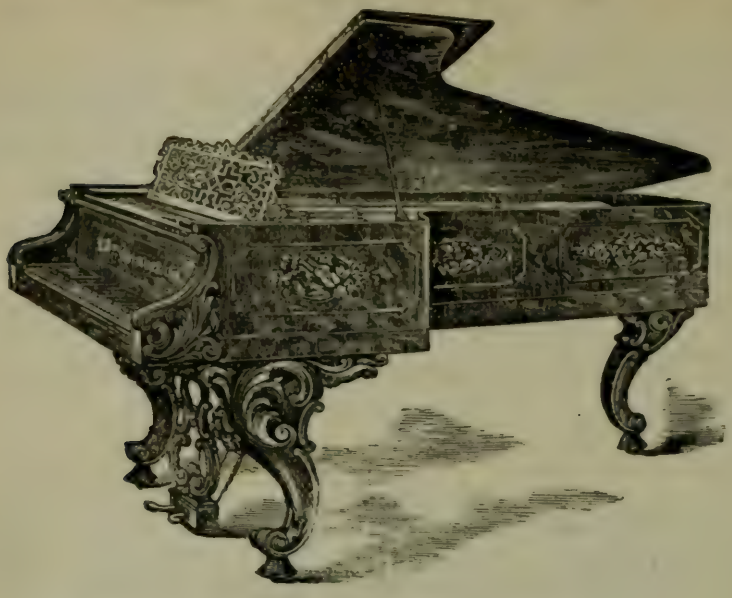
Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

Prelude, "Die Meistersinger." **Wagner.**

The name "Mastersingers" belonged to those poets of the people who since the thirteenth century developed lyric poetry which had been founded by the court poets, or "Minnesingers," of earlier times. With all their imagined cultivation, the worthy mastersingers had quite lost the true spirit of their art, and little remained to them but a lifeless and hollow set of rules, most of which were pedantic in the extreme, and many ridiculous beyond description. "Die Meistersinger" was first performed in 1868, at Munich. Von Bülow conducted, and it was the first of Wagner's works produced under the patronage of the King of Bavaria. The real purpose of the opera is to contrast the freedom of modern (Wagner's) art with the limitations of all art fettered by tradition, and in it adherents of both old and new can find much to admire. In the overture the leading motives of the drama are displayed singly and in combination, with picturesque effect and striking art. The first subject is the pompous "Mastersinger's" motive. The trumpets and harp in march rhythm sound the theme of the Procession of the Mastersingers (from Act III.). Walther's Prize Song is the third theme, a lovely melody. Then comes the representative of the Apprentices, a bustling, chattering subject. The manner in which the two last-mentioned subjects play against each other — the first indicative of the freedom of Wagner's art, the second the stilted voice of conventional pedantry — will be noted by the observant.

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Schumann – – – Symphony No. 3, in E-flat (Rhenish), Op. 97

Vivace.
Molto moderato.
Andante.
Religioso.
Vivace.

Rubinstein – – Concerto for Pianoforte in D minor, No. 4, Op. 70

Moderato.
Moderato assai.
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Feierlich (*religioso*).
Lebhaft (*vivace*).

This splendid symphony, though numbered the third, is really the last of Schumann's four. It was composed between the 2d November and 9th December, 1850, and therefore very shortly after its author had entered on his office as Director of the Music at Düsseldorf, of which he first discharged the public functions on the 24th of the preceding October. The symphony is known in Germany as "the Rhenish," probably because Schumann was in the habit of saying that the first impulse toward its composition had been produced on his mind by the sight of the Cathedral at Cologne, and strengthened by the grand ceremonial of the installation there of the Archbishop as Cardinal, which he witnessed while engaged on the symphony. The impression which the ceremony referred to made on his mind he has recorded in the fourth movement or introduction to the *finale*, which in the *MS.* score is entitled "Im Character der Begleitung einer feierlichen Ceremonie,"—as if to accompany a religious ceremonial. The other portions of his work Schumann used to say were intended to have a popular or national (*volksthümlich*) cast, which is most perceptible in the second (answering to the usual *scherzo* or *minuet*) and the last movements, and is probably also implied in the German headings to the movements substituted for the usual Italian ones.

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The first movement, *lebhaft*, in E-flat, starts at once with its vigorous principal subject, scored for full orchestra, accompanied by the second violins and violas in chords of quavers, and by the rest of the band in notes corresponding with those of the theme. It is impossible, as one listens to this striking opening, not to feel that the composer has something original to say, and means to say it in an original fashion. The strong rhythm in sections of two bars is a marked feature. This is continued in a similar strain for twenty bars, and is then attacked *fortissimo* by horns, bassoons, violas, and basses; but hardly has its repetition begun before, at the fifth bar, an energetic subordinate theme is introduced, and again — after a few bars *diminuendo* — a second "subordinate" subject of importance is introduced. An interlude of twelve bars leads back to the tonic, and starts the principal subject again *fortissimo*. The two subordinates follow, though transferred to keys which modulate gradually toward G minor, in which the "second subject" proper is then introduced, melodious in character, and in instrumentation and rhythm a complete and charming contrast to what has preceded it (wood-wind and basses). After this the rhythm of the first subject is returned to, and the first part of the movement is speedily brought to a close in B-flat, chiefly by transposed material from the different motives.

At this point in the movement a repetition of the entire first part generally takes place; but Schumann breaks through the rule, and proceeds at once to the middle portion or development of his movement, leaping at one bound from the key of B-flat to that of G major. From this point the different subjects and phrases already noted are worked thematically with great ingenuity and effect for nearly two hundred bars. The fiery principal theme and its more graceful and feminine relative, the second subject, change places over and over again, but never reappear without being transferred to another key, and adorned with some fresh blossom or ornament.

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The climax for this wonderful piece of development is reached on the re-entrance of the principal subject in E-flat; that is to say, at the beginning of the third part of the movement. The return to the key of E-flat after so long an absence and so much persistent and almost over-rich modulation, the mysterious *pianissimo tremolo* in the strings, accompanying the melodic strain constructed on the principal subject, and played out *forte* over the B-flat pedal note in the bass, combine to produce something not alone new, but also extremely charming. There are few finer passages in Schumann, or indeed in any orchestral music, than this return. After this, the third part of the movement begins *fortissimo*. It consists of the usual repetitions from the first part of all the leading subjects, with the matter of the second subject transferred to its relative keys (namely, from G minor and B-flat to C minor and E-flat), and materially abridged. A vigorous *coda*, in keeping with what has preceded it, and closing in the tonic, completes this noble *vivace*.

Second Movement.

The second movement of the work — *sehr mässig* (or, to use the more customary Italian phrase, *molto moderato*) — stands in the place of the *scherzo;* but, instead of the quick and lively time usual in modern symphonies, we have a piece in the mould of the more antiquated and dignified *menuet galante*. Its principal melodies are worked out with great ingenuity in all sorts of imitations.

Third Movement.

The third movement, *nicht schnell*, in A-flat, is, in fact, a short *andante*, and has the unpretending form and spirit of a "song without words." Its subjects are of a calm and conversational character, the orchestra is reduced by the omission of the drums and of all noisy brass, and the whole has the dreamy air and accent of some

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mediæval Rhine legend. It opens with a melody assigned the clarinets. A second follows, and then a third, in the bassoons and violas, with a pretty moving figure in the 'cellos, and the whole forms a charming little picture of repose and sweet sadness, with a close of especial beauty.

Fourth Movement.

The fourth movement, *feierlich*, or *religioso*, in E-flat minor, em bodies, as already stated, the impressions received by the composer when witnessing the enthronement of the Cardinal in the Cathedral of Cologne. The orchestra is again enlarged to its fullest extent. Indeed, it will be noticed that the trombones — "Tuba mirum spargens sonum" — which Mendelssohn used to say were "too sacred to be often used," and which Schumann in his first symphony showed that he knew well how to handle with religious effect — are here introduced for the first time in the work. The opening subject in E-flat minor is in true antique ecclesiastical form. With the closing E-flat of this theme, an interlude, founded on the previous subject, is associated. The original subject is then continued, mostly treated "in imitation" in the fourth and fifth. The interlude phrase is likewise added and treated in imitation, so that by degrees the movement takes for some time the form of a miniature double fugue. The first variation is marked by a conversion of the rhythm from common to triple time; the second variation by a return from triple to common time, with a new tremolo accompaniment in the 'cellos, violas, and second violins; lastly, its flow is unexpectedly and most effectively arrested by a solemn *fanfare* in B major (all brass and wind) answered *pianissimo* and with magical effect by the strings, flutes, and oboes. The strain in B major is then repeated *fortissimo*, and a short modulatory interlude leads back to a closing cadence in E-flat minor. The movement bears witness that harmony and counterpoint, even when employed in the

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"Stilo Ecclesiastico," can be made powerful dramatic agents, for the whole movement contains but one melodic theme of eight bars; and yet the picture which it aims to represent is complete, and the impressions made upon the mind of a great poet by thousands of people accompanying a grand ecclesiastical ceremony in the magnificent Cathedral of Cologne are faithfully preserved within these wonderful sixty-eight bars of instrumental music.

Fifth Movement.

Of the fifth movement, *lebhaft*, or *vivace*, we learn from Schumann's biographer that the composer aimed to embody in it the bustle and flow of Rhenish holiday life, on coming out into the town, perhaps after the conclusion of the ceremony in the Cathedral. It returns to the popular or national character of the earlier movements, and is written in the usual character of a symphony *finale*. Its first part contains three thoroughly developed melodies. The first is of course in E-flat, given out by the strings and soft wind, and repeated by the whole orchestra. The second, if it be not rather the continuation of the former, is also in E-flat, and is a most lively strain. The third, properly the counter-theme of the movement, begins in the key of B-flat in very light style, but is quickly abandoned by an unusual turn into A-flat, the sub-dominant, on a new melody. These themes all partake of the character of dance tunes. In the transition from the first two of them to the third, the theme of the preceding movement is introduced; and, at the thematic treatment in the middle part, the interlude phrase of the same movement is introduced and worked in imitation in connection with the different subjects of the *finale*. Toward the end of the movement in the *coda*, the ecclesiastical subject of the fourth movement is introduced in close imitation, accompanied by a figure in the 'cellos in 6-4 time. A short and festive *stretto* concludes the work brilliantly. (Reduction of analysis by Sir George Grove.)

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Moderato.
Moderato assai.
Allegro assai.

Here is a glimpse of Rubinstein in 1891, written from Dresden,* by his friend and companion Alex. McArthur, who journeyed from St. Petersburg early in the present month to consult with his master regarding future plans, Rubinstein having permanently left Russia. "Now, were I one of the rampant admirers of the great artist," writes Mr. McArthur to the *Musical Courier*, "I suppose I shouldn't have waited to remove the dust from my travelling clothes nor the smoke smuts from my face till I had rushed off to his lodgings; but I know Rubinstein better, and respect his methodical ways, so I not only waited to relieve myself of my travel stains, but I had supper and slept. I even dressed leisurely next morning, took a stroll about the town, paid my respects to Raphael's glorious Madonna, dined, and then only bent my steps in the direction of Pension Mosle, where Rubinstein is staying. All this I did because I knew Rubinstein would be composing all the morning, and after the German early dinner would be smoking his cigarettes in idleness. Greetings over, I commenced to relieve myself of the messages confided to my care; but Anton Gregorewitch stopped me half-way with a laugh and wave of his hand. 'Oh, enough! Just look at that,' he said, pointing to a heap of letters, some of which were later handed over to me to answer. 'I know all you have to say: everything goes wrong in St. Petersburg without me. But that doesn't matter. I stay here for a few weeks longer, and then — well, unless I die — to Paris.'

"Rubinstein seemed in excellent health. On his writing table a huge packet of manuscript lay, which I recognized as the continuation of 'Moses,' and he expressed himself well pleased with life in Dresden. He is now busy organizing a tour for his pupil, Sophie Posnansky, who is with him.

"Next day I took leave of Rubinstein for a short time, but before leaving we had a long talk, and, among many interesting things, he told me that he has nearly decided to go to New York next season; that he is awaiting the coming out of his new book, 'Talks about Music,' with anxiety, as he has spoken out about European music and musicians with more freedom than policy, and fears he must have to fly to some uninhabited land to escape the wrath he knows he must arouse; and, finally, unless the French boycott him for his attacks on them, he hopes soon to be in Paris, and he is looking forward with pleasure to his stay there."

Anton Rubinstein is the composer of five concertos for piano and orchestra,— the number written by Beethoven. The one in D minor is a decided example of classic methods, and bears out the opinion sometimes expressed that Rubinstein's style in chamber

* Rubinstein, while in Dresden, was induced to touch a piano for a few minutes at a musicale. A young gentleman, either English or American, said to him, with a patronizing smile, "Well, you play very well." With the gravest manner and not the slightest tinge of sarcasm, Rubinstein bowed low and replied, "I thank you very much for your encouragement."

music "may be considered as the legitimate outcome of Mendelssohn," save that the Russian master lacks the fine self-restraint which made his illustrious exemplar the finished artist he undoubtedly was. It should also be observed that, in the present work, Rubinstein trusts for effect solely to the means upon which the classic composers placed reliance. There is in it nothing of a sensational character, and the fullest orchestra employed consists of no more than piccolo, flutes, oboes, clarinets, bassoons, trumpets, two horns, drums, and strings.

First Movement.

The first movement (*moderato*, D minor, C) pays respect to prevailing form by starting with a *tutti*, in which, however, only one of the principal themes is set forth. There are many such modifications of the regulation opening to be found in works of an orthodox character, but every composer has not thought fit to go as far as Beethoven went in his fourth and fifth concertos, and put forward the solo instrument at once. Rubinstein here takes a middle course. Like the rigidly formal, he holds the pianoforte in reserve, but concedes something to a free modern spirit by cutting down his *tutti* to the smallest dimensions. The theme, stated by flute and horn in octaves, is broad in style, and, at first sight, rather unpromising. It occupies but eight bars, the remainder of the introduction being echoes of its "half-close" ending, or a lead up (*crescendo*) to the solo, which begins with an unaccompanied passage remarkable for varied rhythm. This conducts to the theme, now expounded by the pianoforte with the utmost sonority; chords for both hands being sustained by the pedal while notes are struck in the lower octaves. A full tonic close is at once followed by a continuation (*poco animato*) of a different character; that is to say, we have a measured *cantilena*, very graceful and pleasing. The leading thematic material being so far complete, the composer abruptly leaves it — refusing development — and goes on to an episode in which the pianforte and or-

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chestra alternately take up a brief and serious phrase, relieved by a counterpoint of scale and arpeggio passages. Through this the second principal subject in the relative major key is approached. Mendelssohn might have written the new theme; and, had he done so, that master of beautiful tune would certainly not have suppressed it as unworthy. Its statement by the pianoforte leads into a short *bravura*, which may be regarded as the peroration of the technical first part,— there is no formal division. The terseness of the foregoing should be observed. It is as concise as anything of the kind by the older masters, and nowhere have we a suggestion of "talking for talking's sake."

Second Movement.

The second movement (*moderato assai*, D minor, 3-4) is an example of the so-called song form. After a few introductory bars, the pianoforte (mostly unaccompanied) states the leading melody,— a theme twenty-four bars long and constructed in the most perfectly regular and balanced manner. This is varied and developed at some length, the solo always maintaining its pre-eminence, and the orchestra being used in a most reticent manner. A change comes with the episode (*con moto*), the theme in this case falling to orchestral instruments, while the pianoforte maintains a *moto continuo* of semiquavers for both hands. At its close the principal melody returns, but is now given to the orchestra, the solo accompanying with quaver triplets. The character of the opening *allegro*, for clearness of thought and conciseness of expression, is fully shared by this easily understood slow movement.

By way of beginning the "working out," a horn restates the first section of the leading theme; preceding thus a brilliant solo which the same melody also follows under new conditions, the pianoforte having it with a flowing counterpoint of quavers in thirds and sixths. The *cantilena* of the principal subject is next dealt with, an interesting point being made by taking two fragments of the melody, giving



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one to the "wind," one to the strings, and using them simultaneously. This device pleases the composer, and is dwelt upon for a considerable time; the section eventually ending with a brief but showy cadence and a "pause." The "working out" seems to close here, and now we meet with a striking peculiarity of this movement. Having treated this first subject as just shown, the composer omits it altogether in the recapitulation, which begins with the episode, goes on to the second subject (now in B-flat), a brilliant climax, and a second cadenza (*senza tempo*), including a long play upon the leading theme. The *coda* following is of unusual length, because the composer makes it serve for a repetition of the chief subject; placing here a part of the regulation "first *allegro*," which could not be introduced in proper order without risk of lacking contrast and variety.

Third Movement.

For the purpose of the *finale* (*allegro assai*, D minor and major, 2-4) a piccolo is added to the orchestra, the object being to give additional brightness and gayety of effect to themes which possess these qualities in themselves. A highly characteristic opening, distinguished by short, curt phrases, at once arrests attention, not diminished when, by an abrupt transition, the solo begins in E-flat major, passing thence to a half-close in the tonic. The composer has a fancy for this association of keys, and repeats it again and again in the development of the principal theme, which gives good earnest of the abounding spirit that prevails throughout the movement. The development referred to is extremely clear, though mixed up with a tributary (*legato*) designed to vary and relieve the effect of the fragmentary passages in the theme itself. A full close in the dominant precedes the entry of a new subject in D major, brilliantly treated for the solo, and with some playfulness of manner in the orchestra. Then the leading theme returns, according to *rondo* form, followed by fanciful work upon the figure of its concluding bars. Through this we reach another episodical theme in B-flat,

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stated by the pianoforte and amply expanded. The subjects of the movement are now complete, and can easily be recognized as they reappear; but attention should be drawn to important treatment of the leading melody after its third statement. Here the theme is carried on at length by the pianoforte in octaves, and also, *in a reversed form*, by the strings, which enter at the third bar. The device is worked out with great spirit, and gives renewed interest to the movement, which thenceforward runs on, brilliant and bustling, full of resource and variety to the end. This concerto is remarkable throughout for judicious construction, but in nothing does the composer's careful thought more fully appear than in his placing such a movement as the *finale* after two others marked by a moderation that almost amounts to staidness.— *London Symphony Programme.*

Overture, "Euryanthe." **Weber.**

The great success of "Der Freischütz" in 1821 turned the attention of leading opera managers to Weber, who contracted with Dominico Barbaja to write another opera. Barbaja, it may be said, operated extensively in Southern Europe, but particularly at the Kärnthnerthor Theatre, Vienna. After much trouble, Weber accepted a libretto at the hands of Wilhelmine von Chezy, a bluestocking from Dresden (whom Hanslick once called witty). This eccentric person laid before him a sketch made from a German translation of an old French romance, which she called "Histoire de Gérard de Nèvers, et de la belle et vertueuse Euryanthe, sa mie." * The opera failed chiefly because of the utter meaningless libretto of the Von Chezy, of whom it is related that, on the night of the first performance of "Euryanthe," Oct. 25, 1823, in the Kärnthnerthor Theatre, Vienna, coming in rather late, when the aisles were filled, she tried to find her way to the front *over* the crowd, exclaiming: "Make room, make room for me, I say! I tell you I am the poetess! the poetess!"

The opera was mostly written in the summer of 1822, in Hosterlitz, where Weber and his wife and infant son were staying. During that summer Sir Julius Benedict was Weber's pupil, and he writes thus of the work in hand: "Watching the progress of his 'Euryanthe' from the first note to its completion, I had the best opportunity of observing his system of composing. Many a time might he be seen early in the morning, some closely written pages in his hand, which he stood still to read, and then wandered on through forest and glen, muttering to himself. He was learning by heart the words of 'Euryanthe,' which he studied until he made them a portion of himself,— his own creation, as it were. His genius would sometimes lie dormant during his frequent repetition of the words, and then the idea of a whole musical piece would flash upon his mind, like the bursting of light into darkness. It would then remain

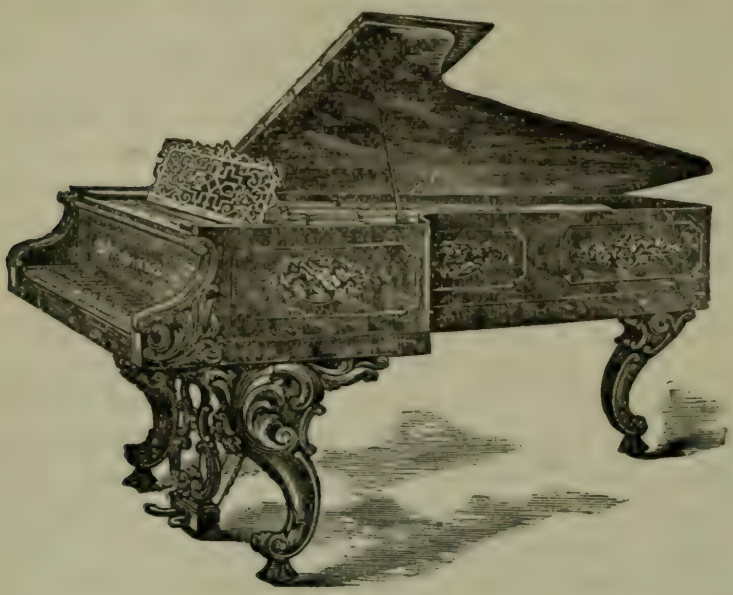
*The original source of this romance dates to the thirteenth century, and has been drawn frequently upon. Boccaccio borrowed from it for the main incident of one of the stories of the Decameron, and thence it found its way into Shakespeare's "Cymbeline."

there uneffaced, gradually assuming a perfect shape; and not till this process was attained would he put it down on paper. His first transcriptions were usually penned on the return from his solitary walks. He then noted down the voices fully, and only marked here and there the harmonies or the places where particular instruments were to be introduced. Sometimes, he indicated by signs, known only to himself, his most characteristic orchestral effects. Then he would play to his wife or to me, from these incomplete sketches, the most striking pieces of the opera, invariably in the form they afterwards maintained. The whole was so thoroughly developed in his brain that his instrumentation was little more than the labor of a copyist; and the notes flowed to his pen with the marks of all the shading of expression, as if copperplated on the paper. . . . The scoring of the opera of 'Euryanthe' from his sketches occupied only sixty days."

"Euryanthe," Dr. Philip Spitta says, is Weber's sole grand opera, both because it is without spoken dialogue and because it is much the fullest and longest. He meant to put his best blood into it, and he did. From end to end it is one chain of sparkling gems. There is no question that "Euryanthe" is richer, more varied, deeper, grander, than all the rest of Weber's dramatic works. Dr. Spitta's recent writings contain a stronger defence of the libretto of the Von Chezy than this work of that famous literary barnacle had before received.

"Following his usual practice, Weber drew upon the themes of the opera for the subjects of its prelude. Both the first and second motives come from the music of the hero, Adolar, the first,—immediately following the brilliant and very Weberesque exordium,—being connected with an expression of trust in Euryanthe's faithfulness when exposed to the same temptation as that which assails Shakespeare's 'Cymbeline.' The second subject—a very beautiful and characteristic melody stated by the violins—expresses the confidence and joy with which Adolar anticipates reunion with his beloved. These themes are worked into the regular form of an overture, save that two important episodes come together between the development of the second subject and the recapitulation, occupying, therefore, the place of a 'working out.' The first episode, *largo*, given to muted violins in eight parts, accompanied by the violas *trem.*, has direct reference to that part of the drama in which Euryanthe conveys to the wicked Eglantine a secret concerning some unfortunate lovers who make a spectral appearance. The lovers and their apparitions are of Weber's own devising. On this account he thought a great deal of them, and at first intended that the curtain should rise with the beginning of the *largo*, and show a tableau of the incident. On reflection, he abandoned the idea, as tending to divert regard from very mysterious and cunningly devised music. The second episode is contrapuntal, and consists of imitative treatment of a subject which doubtless had a special significance in the composer's mind; but what it was cannot now be ascertained."

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Eleventh Season, 1891-92.

PROGRAMME

OF THE

THIRD CONCERT

Thursday Evening, Jan. 14,
At 8 o'clock.

With Historical and Descriptive Notes.

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Boston Symphony Orchestra

Academy Concert Hall.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Third Concert, Thursday Evening, January 14, At 8 o'clock.

PROGRAMME.

Wagner – – – – – – – – – A Faust Overture

Liszt – – – – – – – – – – "Mignon"

Schumann – – – – – – – Overture, "Manfred"

Songs with Piano.

a Bungert – – – – – – – – – "Amore e Luce"
b Richard Strauss – – – – – – – – "Staendchen"
c Schumann – – – – – – – – "Fruehlingsnacht"

Beethoven – – – – – – Symphony in A, No. 7

Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto; Tempo primo.
Allegro con brio.

Soloist, Mrs. ARTHUR NIKISCH.

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The announcement of the next Concert will be found on page 19.

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Molto sostenuto.

Molto agitato.

It was after a rehearsal of Beethoven's ninth symphony at the Paris Conservatory in the winter of 1839 that Wagner conceived the idea of composing music to "Faust." His original plan was the writing of a symphony, the work played to-day to stand as the first movement. The plan was not carried out. The letters of Wagner to Liszt and Liszt to Wagner contain many references to the "Faust" overture, which had a trial performance in Dresden in 1844.

Writing in 1848, Wagner says: "Mr. H. tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you." Four years after: "I cannot be angry with this composition, although many detached things in it would not now flow from my pen, especially the somewhat too plentiful brass is no longer to my mind." Liszt, in a letter written from Weimar in 1852, confessed that he should like a second middle part or else a quieter and more agreeably colored treat-

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ment of the present middle part. "If, instead of this, you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much." Wagner in reply admitted that "the woman is wanting." He added: "Perhaps you would at once understand my tone-poem if I called it *Faust in Solitude*. At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'solitary Faust,' longing, despairing, cursing. The feminine floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remained unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now from a last remnant of weakness and vanity I hesitate to abandon this Faust work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, *Faust in Solitude*, or *The Solitary Faust*, 'a tone-poem for orchestra.'"

In 1855 Wagner was taken with a desire to remodel the overture. "I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few

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days at a concert here [Zürich], under the title of 'A Faust Overture.' The motto will be: —

'The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control,
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed for rest.'"

English of Charles T. Brooks.

In the letter accompanying the score Wagner writes Liszt as follows: "I should like you to take cognizance of the effect of my experience, and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work, and the coarseness one has cast off. You will be better pleased with the middle part. I was unable to introduce a new motive, because that would have involved a remodelling of the whole work: all I was able to do was to develop the sentiment a little more broadly in the form of a kind of enlarged cadence. Gretchen, of course, could not be introduced, only 'Faust himself.'" For this overture the Härtels were willing to give twenty louis d'or as an honorarium. Wagner consented, but sighed for twenty pounds.

Overture to "Manfred." **Schumann.**

Byron's "Manfred" seems to have exerted a peculiar influence upon Schumann's mind. It is true that he admired other poems of the English-

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man: he set three of the Hebrew Melodies to music, and he wrote a chorus and an aria for an opera founded on "The Corsair," which was planned in 1844; but it came to nought, and the fragments were never published. But "Manfred" fascinated him. Wasielwski suggests that the restless, wandering, distracted man, tormented by fearful thoughts, "and the mad, soul-destroying intercourse with spirits — which must of course be taken symbolically" — appealed to Schumann by a sense of affinity; "for he once said in conversation, 'I never devoted myself to any composition with such lavish love and power as to "Manfred."' Ay, and, when reading the poem aloud before two people in Düsseldorf, his voice suddenly faltered, he burst into tears, and was so overcome that he could read no further."

Now, Byron never intended his drama for the stage. He wrote Murray from Venice, "You may gather that I have no very high opinon of this imaginative creation; but at least I have made it impossible that it should be put upon the stage, having the greatest contempt for the theatre, ever since my affair with Drury Lane." In another letter he says, "I composed it with a horror of the stage, and with the intention of making even the thought of dramatic presentation impracticable." Byron's estimate was correct, and he succeeded in his purpose; for, as Fuller-Maitland has put it, "though dramatic in form, the poem is so essentially undramatic in character that its presentment upon any other stage than that of Germany is out of question."

The overture, written in 1848, and apparently first, and without reference

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to the rest of the "Manfred" music, "is perhaps the best of Schumann's overtures in point of sustained power and interest." Reissmann claims that "it springs wholly from an attempt to acquire psychologic development without any decorative accessories." He continues as follows: "Even the three syncopated opening chords remind us of the crime which hangs over Manfred with its oppressive weight; and how plainly we see the battle begin in the slow movement; how apparent are all its elements: Manfred's wild, impetuous struggle for freedom, in the syncopated violin movement; the obstinate resistance of the dark spirits and Manfred's guilt, in powerful chords; and Astarte's image as the mild consoler, in the sweeter *motivo;* how passionately the battle rages in the *allegro*, Astarte being more and more clearly revealed at its central point, in the second motive; how the contest waxes tumultuous under the influence of the dark spirits, and is only moderated by Astarte's image, while the oppressive burden of crime is again brought to our minds by the famous entry of the three trumpets! Then this gradually becomes less agonizing as the flame of battle burns up more hotly than before, while that inflexible chord on the three trumpets seems to be harmoniously and melodiously resolved; and Manfred's death at the close seems to be his liberation and redemption, any attempt to prove which further in words were to 'waste holy words on idle uses.' The separate motives are so distinctly marked and so vigorously worked out under the influence of the given idea, as well as in accordance with the universal laws of formal construction, that no farther comment is needed to make them intelligible."

The first full performance of "Manfred" was given at the Gewandhaus,

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Leipzig, March 24, 1859, at a charity concert. The first stage performance was given by Franz Liszt in Weimar, June 13, 1852.

ENTR'ACTE.

Opinions of Rubinstein.

(*From the "Autobiography," translated by Aline Delano.*)

In 1872 the late violinist, Henri Wieniawski, and I accepted a manager's proposal to make a concert tour in the United States. . . . I was to receive 200,000 francs, half of which sum was deposited by the manager in the bank then and there. According to the terms of the contract, he had no right to take me to the Southern States, the whole route being clearly defined by this legal document. For a time I was under the entire control of the manager. May Heaven preserve us from such slavery! Under these conditions there is no chance for art,—one grows into an automaton, simply performing mechanical work: no dignity remains to the artist, he is lost. . . . During the time I remained in America we travelled through the United States as far as New Orleans, and I appeared before an audience 215 times. It often happened that we gave two or three concerts in as many different cities in the same day. The receipts and the success were invariably gratifying, but it was all so tedious that I began to despise myself and my art. So profound was my dissatisfaction that when, several years

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later, I was asked to repeat my American tour with half a million guaranteed to me, I refused point-blank. . . . Wieniawski, a man of extremely nervous temperament, who, owing to ill health, quite often failed to meet his appointments in St. Petersburg, never missed one concert in America. However ill he might be, he always contrived to find strength enough to appear on the platform with his fairy-like violin. The secret of his punctuality lay in the fact that by the terms of the contract he must forfeit 1,000 francs for every non-appearance. The proceeds of my tour in America laid the foundation of my prosperity.

As to the degree of musical appreciation possessed by the different nations, I believe that Germany stands to-day (1889–90) at the head of the musical world, and this in spite of the fact that she is eaten up with pride in her patriotism, her pietism, and sense of superiority to all other countries. Culture has but slender chance in a nation so absorbed in its bayonets and its unity; but, in spite of all these drawbacks, it must be confessed that Germany is the most "musical" nation in the world.

The relative knowledge of music among Germans, French, and English, stated arithmetically, would be somewhat as follows: of the German people at least fifty per cent. understand music; of the French not more than sixteen per cent.; while among the English — the least musical of people — not more than two per cent. can be found who have any knowledge of music.

THE JANUARY NUMBER
OF THE

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Even the Americans have a higher appreciation of music than the English.

I speak frankly, but without malice; for I have always been most hospitably received in England. . . . But, while I am deeply sensible of this kindness to me, I cannot refrain from saying that their ignorance of music is only exceeded by their lack of appreciation. The children of Albion may resent my candor, and perhaps it would have been wiser to have reserved my opinion.

And now, with the supremacy of Bismarck on the one hand and Wagnerism on the other, with men's ideals all reversed, dawns the critical



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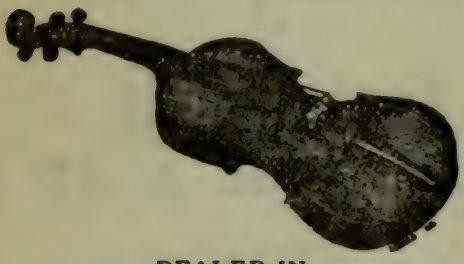
moment for music. *Technique* has taken gigantic strides; but composition, to speak frankly, has come to an end. . . . Its parting knell was rung when the last incomparable notes of Chopin died away. It may prove but a temporary paralysis; and who can say how long it may endure? Between the fifteenth and seventeenth centuries painting stood at the zenith of its power, but during the eighteenth century deterioration set in; and I believe that music is passing through a similar crisis. . . . When and how it will end no one can know. One thing is beyond denial,— all that enchanted us, all that we loved, respected, worshipped, and admired has ended with Chopin.

Symphony No. 7, in A. **Beethoven.**

Poco sostenuto (*vivace*).
Allegretto.
Presto (*presto meno assai*).
Finale (*allegro con brio*).

Beethoven's seventh symphony followed the sixth ("Pastoral") after an interval of four years. Beethoven has left no record of his purpose when composing it. We know he valued it highly, for in his correspondence he refers to it,— an exceptional happening. In a letter to Salomon, he remarks, "The Grand Symphony in A, one of my very best." To Neate, he says, "Among my best works which I can boldly say of the symphony in

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N.Y. Sun, November 4, 1891.—"The palm of supremacy over all kindred organizations on this side of the water."

N.Y. Herald, November 4, 1891.—"The finest body of strings ever heard in this country."

N.Y. Recorder, November 4, 1891.—"Nothing like it in New York, neither in quality nor in *ensemble*."

N.Y. Evening Post, November 4, 1891.—"As a Schumann conductor, Mr. Nikisch has no superior, perhaps no equal."

Philadelphia Press, November 5, 1891.—"In the foreground of renown in America."

Philadelphia Inquirer, November 5, 1891.—"A prospect of the most brilliant season in its history."

Philadelphia Record, November 5, 1891.—"The most proficient band of musicians ever organized in this country."

Brooklyn Eagle, November 7, 1891.—"The rival of any force of the kind in the world."

Baltimore American, November 6, 1891.—"Enthusiastically received by the whole audience."

A." Commentators, who by reason of their intimate study of Beethoven are authorities, disagree in interpreting the seventh symphony, whose composer has given them no key. Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn from the same scene of village mirth that suggested the dance in the "Pastoral" symphony. Lenz looks on the symphony and its companion, the eighth, as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony, and, as Grove says, "bends and warps every passage to give it a warlike intention." Marx sees in the work Moorish knighthood; Oubibicheff, a masked ball; Bischoff,* a sequel to the "Pastoral"; Ambros sides with Berlioz, while Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.† So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first

* For a performance of the seventh symphony in Düsseldorf, in 1860, L. Bischoff wrote a "programme," of which the following is a translation: 'To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter presents us, in a series of tone-pictures, with the blossoming of the spring, the murmuring of the brook, the trembling of the earth in the frucifying showers, that confident hope of the husbandman in the coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders (*allegretto*) a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear: 'Dry your tears: youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes, and shalms again summon (*scherzo*) all to the merry dance. . . .

"Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds which lie on the horizon, the hilltops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fulness of the hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

† Here is the version of a humorist which appeared in 1825 in a German musical paper called *Cæcilia*: "When the symphony was first performed, most diverse speculations were rife respecting the meaning of the work. Some said Beethoven had sought to illustrate no particular programme, others that he had endeavored to musically portray the spirit of the age, while some suggested that it was the impression resulting from a visit to a lunatic asylum. For my part, it seems to imply the following ideas: The opening bars announce a marriage to be celebrated with much pomp. The *poco sostenuto* represents the opening of the doors of the grand reception-rooms after the ceremony, the ascending and descending passages of the strings the finishing touches of the servants to the banquet, the double basses evidently are the aged parents, who make a final tour of inspection around the rooms. With the *vivace*, the guests begin to arrive. All the variety of face and costume, each grotesque or beautiful, is here fully and admirably expressed by the music. The next movement the *allegretto*, is a perfect picture of the nuptial ceremony. The phrases of the violoncellos represent the touching address by the priest, and the rest of the movement consists of the termination of the mass and the felicitations of the guests. In the third movement (*presto*) Venus and Bacchus reign supreme. By the time the *allegro con brio* is reached, the guests have completely lost their heads. The measure is that of a common dance tune, from which all grace is absent. Bacchus rules, disputes arise, and blows are exchanged. Suddenly the dance is interrupted by a terrific 'Hurrah!' After this comes a short lull; but the festive dance is soon resumed, and increases in wildness till tables are upset, candelabra broken, and the utmost disorder prevails,—accident clearly set forth by a motive given out by the double basses. In short, the *fête* terminates in a wild orgy, from which only a few strong heads escaped."

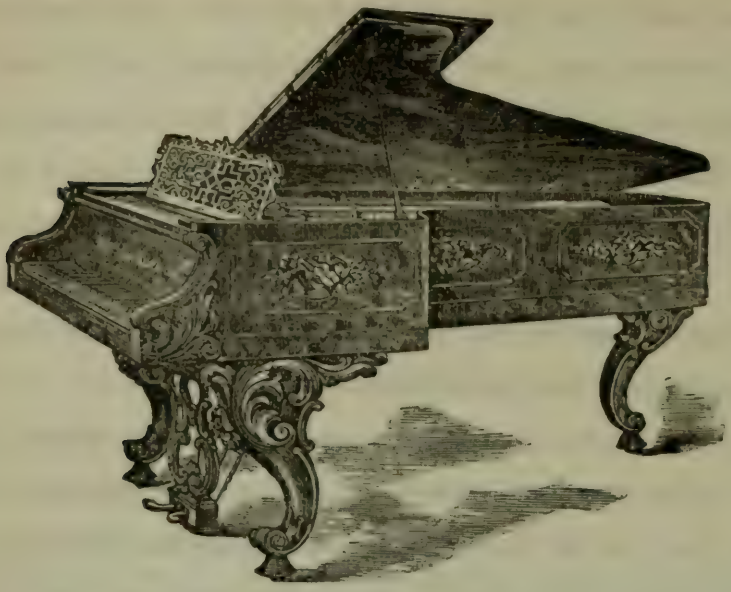
performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Grove's description is as follows: —

"The programme consisted of three numbers: the symphony in A, described as 'entirely new'; two marches performed by Mälzel's mechanical trumpet with full orchestral accompaniment; and a second grand instrumental composition by 'Herr Van Beethoven,' the so-called Battle of Vittoria," op. 91. Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf, and heard what was going on around him with great difficulty.

"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio, which he first introduced into his fourth symphony; and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

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PROGRAMME

OF THE

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Fourth Concert, Thursday Evening, February 11, At 8 o'clock.

PROGRAMME.

Weber – – – – – – – – Overture, "Freischuetz"

Saint-Saens – Aria, "O Love, aid thou me in my weakness," from "Samson and Dalila"

Liszt – – – – – Concerto for Pianoforte in A major

Berlioz – – "Pilgrim's March," from Symphony "Harold in Italy"
Viola Solo.—Mr. Franz Kneisel.

Songs with Piano.

Delibes – – – – – – – – – – – "Regrets"
Massenet – – – – – – – – – – "Bonne Nuit"
Ferrari – – – – – – – – – – "A une Fiancee"

Goldmark – – – – Symphony, "Rustic Wedding," Op. 26

WEDDING MARCH, WITH VARIATIONS—Moderato molto.
BRIDAL SONG—Allegretto.
IN THE GARDEN—Andante.
DANCE—Finale, Allegro molto.

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The Announcement of the next Concert will be found on page 19.

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The romantic opera "Der Freischütz" was first produced in Berlin June 18, 1821. It was in many respects an epoch-making work. The son of Weber voiced the feelings of Germany when he wrote of it as follows: "Weber did not compose 'Der Freischütz': he allowed it to grow out of the rich soil of his brave German heart, and to expand leaf by leaf, blossom by blossom, fostered by the hand of his talent; and thus no German looks upon the opera as a work of art which appeals to him from without. He feels as if every line of the work came from his own heart, as if he himself had dreamed it so, and it could no more sound otherwise than the rustling of an honest German beech-wood."

It has been generally accepted as a fact that the librettist Frederic Kind found the romantic legend of the magic bullets with the assistance of Apel's "Freischütz"; but according to the interesting brochure of Dr. Graesse, "Die Quelle des 'Freischütz,'" Dresden, 1876, the story was more probably taken from an old collection of tales about witches, treasure-seekers, and ghosts, published in 1731, and called "Monatliche Unterredungen aus dem Reiche der Geister."

The overture calls for no description. It is familiar to all lovers of

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music. The proper reading of portions of it has been discussed by Wagner in his famous pamphlet "Ueber das Dirigiren"; and Heinrich Dorn, the teacher of Schumann, made a most vigorous reply to Wagner in his "Streifzüge im Gebiete der Tonkunst," pp. 48, 49.

Although the overture seems to flow spontaneously from first to last, three-fourths of it are taken directly from the opera itself and cunningly arranged. Indeed, 219 measures out of 342 are exactly as they occur in the opera, so that not without reason did a critic of by-gone days refer to the overture as "a table of contents." Weber had the overture played at a rehearsal of the Dresden orchestra twenty-eight days before the opera was finished; and he made this entry in his diary of 1820 concerning the performance and its effect,—"good." It was then played in Copenhagen in 1820, nearly nine months before the first performance of the opera; and on Weber's return from this journey it was played in Brunswick. It was also given in public in Dresden in December, 1820, in a concert of Heinrich Baermann, the grandfather of Carl Baermann, the well-known pianist of Boston.

Men as far apart as Douglas Jerrold and Hector Berlioz have rhapsodized in prose over this overture. But perhaps the sanest and the clearest description of the characteristics of Weber's orchestra is that found in the "Histoire de l'Instrumentation" by H. Lavoix. The pages devoted to Weber are worthy of the most careful attention, but the following short extract must suffice: "With the composer of 'Der Freischütz' we see appear for the first time in music a new element to which the Germans have given the name naturalism. It is easier to name this element than to define it. It is concerned at the same time with the imitation of nature,

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and with the poetic feeling of him who hears the mysterious voice of nature. Naturalism dwells, in truth, partly in the melody and in the harmony, but specially in the orchestra, whose myriad voices lend themselves with incredible ease, not only to the varied portrayal of natural phenomenas but also to the dreams of the imagination. This new art, then, belongs to the orchestra; and it could only have been born when instrumentation in its maturity was master of all its resources. It is then necessary to study this kind of music which has so influenced modern schools, to point out its origin and to show the results. It is for us to define, if possible, this new poetry of the orchestra, which is the result not so much of the general formulas of instrumentation as it is the art of combining "*les timbres*," — an art that belongs to genius alone. Its laws cannot be established: its name is coloring."

Concerto for Pianoforte and Orchestra, No. 2, A major. **Liszt.**

Adagio sostenuto assai.
L' istesso tempo.
Allegro agitato assai.
Allegro moderato.
Allegro deciso.
Marziale.
Stretto.

This concerto, in A major, is a product of Liszt's best period. In it the composer deliberately breaks away from the established concerto form, even to a greater extent than in his first concerto. Whatever might be said

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by followers of the more conservative school, this composition will always remain a masterpiece, and an interesting type of Liszt's individuality as a musical genius, and of that school of pianoforte music of which he was the creator. It also affords a thorough insight into his rare and brilliant skill as a master of orchestral resources.

Its themes are fine and poetical in character on the one hand, and impressively rhythmical and dignified on the other. These are developed with logical clearness and with refined spirituality of sentiment, and, though treated in free form, in which thematical development becomes of primary importance, are linked together with masterly power into a homogeneous whole of the profoundest interest and without a trace of conventionality. The concerto progresses uninterruptedly. The *tempi* change frequently, but the original themes constantly reappear under different aspects and ever in some new shape,— now peaceful, now heroic, now with passionate fire, now with soulful tenderness, and intermingled with that brilliant and graceful *fioritura* and cadenza work which so distinctly and characteristically mark the compositions of Liszt.— *Carl Baermann.*

"Pilgrim's March," from Symphony "Harold in Italy." **Berlioz.**

Colossal genius of the eagle's wing!
Fierce, unrestrained, ambitious, passionate,
With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,
Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,

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Successful in defeat, to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,—a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interpreted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,—a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

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From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps frequently — sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions towards some end afar off, are without parallel in musical art. As far as the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources, and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and, again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

No musician, unless he writes for the stage, can hope to live by his compositions in France. Accordingly, Berlioz was driven to the dubious "*métier*" of *bénéficiare*,— to conducting concerts of his own music when-

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ever and wherever he could get a chance, and to journalism, "feuilletonism." These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; while the perfection of style and graphic narrative of his "Mémoires" have proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Con-



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servatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contrepoint*, he met with little encouragement from the dons, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for composition. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,—the "Prix de Rome,"—to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson—an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height—is minutely told in his "Mémoires" published after his death. That sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship

at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.

Symphony, "Rustic Wedding," Op. 26. **Goldmark.**

Wedding March, with Variations — Moderato molto.
Bridal Song — Allegretto.
In the Garden — Andante.
Dance — Finale, Allegro molto.

About seven-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark,— thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1832, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition; and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber-music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out; while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

The symphony played to-day does not mirror Goldmark's excesses; that is, the kind pointed out by the Viennese writer. When it was written, this modern colorist had not matured his style; and yet 'tis music which is full

Paderewski on Nikisch and his Orchestra.

At the last concert of the Brooklyn Philharmonic Society Paderewski, who was the soloist, gave these words of praise: "I consider the Boston Symphony Orchestra the best in the world, not excepting the orchestra of the Conservatoire in Paris. There are a few better instruments in the Conservatoire, but, as a whole, the Boston Symphony Orchestra stands above it. It is fortunate in its director, for Mr. Nikisch is much superior to the conductor of the Conservatoire. After the performance of my concerto in Brooklyn, in which Nikisch directed the accompaniment, I declared I would never play the piece again; and I will not, as its perfection may not be reached again."—*N.Y. Musical Courier.*

brave enough for the simple subject it depicts. In style, the "Rustic Wedding" seems to discard the abstract form of the classic symphonies, assuming the programme shape; yet its general framework bears relation to the form fixed by the older writers of symphonies. The first movement illustrates the greatest innovations, it being almost alone of its kind in passing over the sonata form of first and second subjects, episodes, working out, reprise, etc.

A compilation has been made for this programme, describing the structural points of the work.

First Movement.

"'The Wedding March.'*— This is a theme with variations.

"The march is played by the 'cellos and basses in octaves. It is in two strains, the first of sixteen, the second of twenty-three bars. It is all of the same character except five bars of minims, which occur near the end.

"In the first variation, the theme is played by the first horn, accompanied by the other horns and by a moving bass in the strings. After the first eight bars, the clarinets, and then the flutes, come in with a fresh melody. In Variation 2, *poco animato*, the violins make their first appearance. Variation 3, *allegro*, is for the full orchestra, loud and boisterous. Variation 4, *andante con moto*, is in the minor, with a melody *espressivo* in the violins, quite a contrast to the last. Farther on, the violas have a florid accompaniment, afterwards doubled by the second clarinet. Variation 5, *allegretto*, is in the major again. The theme is now in the basses, reinforced by bassoons and horns. Variation 6, *allegro vivace.* Here again the theme makes itself felt in the bass (horns and bassoons), the flutes and violins maintaining alternately a playful accompaniment. Variation 7, *allegretto pesante*, in the minor, is a curious piece of part-writing, and of irregular accents. In Variation 8, *allegro scherzando*, the altos, basses, and bassoons are not employed. The first violins are 'divided' (that is, play two parts), and the strings are doubled, *staccato*, by flutes, oboes, and clarinets. Variation 9, minor *allegretto quasi andantino*, has the theme suggested in the bass, and an independent melody, imitated between the flute and the violin. In Variation 10, major again, *molto vivace*, the first violin has a rapid, brilliant figure throughout, and the theme is indicated by the basses and strings, *pizzicato.* Varia-

*Mr. Dwight once wrote: "The 'Wedding March' by Goldmark is a singular affair. The quaint rustic theme is first hummed over in soliloquy by the basses. Then the outline is filled in with all the instrumental colors. Then issues a long series of variations most fantastical, some stately and some droll, some more than serious, even mournful. It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods. The crying mood is as frequent as any, for some go by with handkerchiefs to eyes, apparently; then a merry, wild set, tossing up their caps and flinging fire-crackers and torpedoes; others seem capering on hobby-horses; others walk grave and thoughtful; others march in knightly pomp and military splendor. All the variations are ingenious, full of quaint devices; and a few, toward the end, especially, have wealth and beauty of expression. But, strangely, the whole course comes round to where it began, and dies out in the old soliloquy. What does it mean? It is a thing which one could hear more than once, if only for the clever feats of instrumentation."

tion 11, minor, *andante con moto*, has again an independent melody, but different from anything that has occurred before, first in violin and oboe, next in clarinet and violin. Later on, the melody is transferred to the clarinet. Variation 12, *moderato*, is in the key of B major. An entirely independent melody, of the character of a village tune (itself founded on the theme), is prominent in the oboe, and is accompanied by the bassoons, and by separate figures, of smooth *legato* character, in the flutes and clarinets. Some quaint work follows between two violins and viola solo. Variation 13, in the *tempo* of the original theme, is the last, and closes the first movement of the piece."

Second Movement.

"The second movement is a *Brautlied*, or nuptial song, which we may suppose to be sung by the friends and well-wishers of the bride. It has a second part, with a tender tune in the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses."

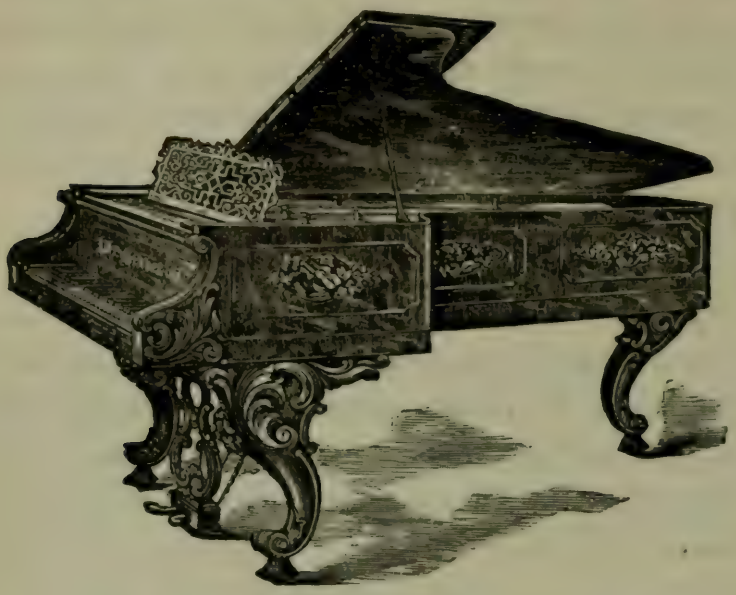
Fourth Movement.

"The fourth movement is entitled *Im Garten* (In the Garden), and suggests an intimate conversation of the bride and bridegroom, and of other lovers who may be presumed to be about shortly to follow their example. The first portion is accompanied throughout by the lower strings, in syncopated chords. The time then slackens a little, and a new *motif* appears ('cellos, then violins), which is evidently charged with passion. The whole of this section is full of question and answer, and proposal and response, with constant climaxes and variations of feeling."

Fifth Movement.

"The *finale* is a dance. After a couple of bars, *fortissimo*, the first theme starts off like a fugue, the second violins leading, then the violas, then 'cellos and basses, and lastly the first violins. The second is quite its opposite in character. It is all very animated and attractive. There are many episodes in the course of the movement, the most noticeable being a return to the garden scene."

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OF THE

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Thursday Evening, March 17,

At 8 o'clock.

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Academy Concert Hall.

SEASON OF 1891–92.

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Fifth Concert, Thursday Evening, March 17, At Eight.

PROGRAMME.

Tschaikowsky – – – – – Overture Fantasie, "Hamlet"

Chopin – – – – Concerto for Pianoforte in E minor, Op. 11

Allegro maestoso.
Romance—larghetto.
Rondo vivace.

Saint-Saens – – – Symphonic Poem, "Le Rouet d'Omphale"

Soli for Pianoforte.

a. Schubert – – – – – – – – Impromptu, Op. 90, No. 3
b. Liszt – – – – – – – – – – Valse, Impromptu
c. Liszt – – – – – – Tarentelle, "Venezia e Napoli"

Dvořak – – – – – – Symphony No. 4, in G major

Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.

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The announcement of the next Concert will be found on page 19

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Overture Fantasie, "Hamlet." **Tschaikowsky, 1840.**

Mr. Edward Dannreuther furnishes the following personal sketch of this eminent composer: —

"Peter Iltitsch Tschaikowsky, one of the most remarkable Russian composers of the day, was born April 25, 1840, at Wotkinsk in the government of Wiatka (Ural District), where his father was engineer to the imperial mines. In 1850 the father was appointed director of the Technological Institute at St. Petersburg; and there the boy entered the School of Juris-

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prudence, into which only the sons of high-class government officials are admitted. Having completed the prescribed course in 1859, he was appointed to a post in the ministry of justice. In 1862, however, when the Conservatoire of Music was founded at St. Petersburg, he left the service of the State, and entered the new school as a student of music. He remained there till 1865, studying harmony and counterpoint under Professor Zaremba and composition under Anton Rubinstein. In 1865 he took his diploma as a musician, together with a prize medal for the composition of a cantata on Schiller's ode, 'An die Freude.' In 1866 Nicholas Rubinstein invited him to take the post of Professor of Harmony, Composition, and the History of Music at the new Conservatoire of Moscow: he held this post, doing good service as a teacher, for twelve years. Since 1878 he has devoted himself entirely to composition, and has been living in St. Petersburg, Italy, Switzerland, and Kiew. M. Tschaikowsky makes frequent use of the rhythm and tunes of Russian people's songs and dances; occasionally, also, of certain quaint harmonic sequences peculiar to Russian church music. His compositions, more or less, bear the impress of the Slavonic temperament,—fiery exaltation on a basis of languid melancholy. He is fond of huge and fantastic outlines, of bold modulations and strongly marked rhythms, of subtle melodic turns and exuberant figuration; and he delights in gorgeous effects of orchestration. His music everywhere makes the impression of genuine spontaneous originality."

The symphonic poem played to-day for the first time is a tone-picture of

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the tragedy of "Hamlet." The introduction expresses the deep grief of the young prince because of his father's death. A passage by the muted horns represents the striking of the midnight hour. There follows a symphonic *allegro* typical of Hamlet's heroic intent and indecision. A second broad and beautiful *motif* depicts the character of Ophelia. These two subjects are marked out at considerable length, and the work comes to a sombre and tragic end.



Concerto for Pianoforte, in E minor, Op. 11. **Chopin.**

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself com-

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pelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score: . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says, "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest, and movements of surprising grandeur of thought."

In the London *Athenæum* of May 6, 1848, Mr. Chorley writes in this manner of Chopin and his compositions: "It is true that M. Chopin's notation is by fits, needlessly teasing; that his harmonies from time to time are such as require his own sliding, smooth, delicate fingers to carry off. It is true that old-fashioned, steady pianoforte players, who have no touch of waywardness, or gypsy wildness, or insanity, in their treatment of the instrument, will point to single bars with M. Burchell's monosyllable,—utterly unable, moreover, to make anything of the whole. But there is a world of real as well as of *affected* romance in art; and, although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still or is exactly reproduced, and believing that romantic music appears so simultaneously just now in all

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the countries of Europe as to indicate a desire that will have satisfaction, such individual reveries, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us, must be allowed to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners, when in a particular mood. He is distinctly, gracefully, poetically natural, and therefore well worth studying in his writings."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense. It was, strange to say, one of the early works of Chopin; and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter-melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely."

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Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1.
Saint-Saens.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and

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finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.:—

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."

2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."

3. "Omphale deriding the vain efforts of the hero."

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Symphony No. 4, in G major. **Dvorak.**

Allegro con brio.
Adagio.
Allegretto grazioso.
Finale ; Allegro ma non troppo.

This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra in Boston last week. It is the latest symphonic composition of Dvôrák's, was completed last year, and performed under Hans Richter's direction in both Vienna and London with much success.

First Movement.

The first movement, *allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into a bright *motif* in G major, given out by the flute, and after a tremendous *crescendo* brought forth by the full orchestra *fortissimo.*

Contrary to the prevalent custom in symphonic works to introduce an extended elaboration between the first and second principal themes, in this work Dvôrák, after a short independent passage of ten bars, glides into the second theme in B minor, followed by a third principal *motif* in B major. Then the composer begins, without the usual repetition of the first part, to work out the melancholy introductory *motif* of the movement, which is developed to a strong climax ; then follows the first principal subject, given out *pianissimo* by the English horn, and after the repeti-

tion of the second theme in G major, the movement comes to a brilliant close with full orchestra.

Second Movement.

Adagio. There occurs a musical curiosity in this movement in that the principal themes are invariably brought forward in the main keys of C minor and C major, only being interrupted by short modulations in another key.

Third Movement.

Allegretto grazioso. A dainty *motif* assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet in rapid sixteenth triplets. When the first theme appears the second time, the situation is changed, the wood-wind taking the melody and the violins playing a counter melody. In the place of the usual trio of the *scherzo* there comes another bright, lofty theme in G major, which, after the first

The Boston Musical Herald.

New series begun November, 1891.

A MONTHLY MUSIC REVIEW.

Editor and Publisher, G. H. WILSON.

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With the January *Herald* was published a half-tone picture of the **Boston Symphony Orchestra**, which was given away to subscribers. Copies of paper and supplement will be sent to any address on receipt of 25 cents.

Copies of the **PHOTOGRAPH** from which the picture was made will be mailed to any address on receipt of $2. The photograph presents excellent likenesses of Mr. Nikisch and the orchestra. Address all communications to

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Concert by

The Kneisel Quartet.

FRANZ KNEISEL, 1st Violin.
OTTO ROTH, 2d Violin.
L. SVECENSKI, Viola.
ALWIN SCHROEDER, Violoncello.

PROGRAMME.

Carl von Dittersdorf Quartet in E-flat major
(1739-1799.)

Beethoven . . . Variations from Quartet in A major, Op. 18

Schumann Quartet in A major

sixteen bars, is taken up by the strings *forte*. After being twice repeated with slight changes in the orchestration, a return is made to the first subject in G minor, leading to a *coda molto vivace* in G major, bringing the movement to a rapid close after the fashion of a Slavonic dance.

Fourth Movement.

Finale; Allegro ma non troppo. The last movement opens with a fanfare by the trumpets, then assumes the form of a theme with variations, but interpreted with more freedom than is customary. The first theme of this movement has such a striking resemblance to the main subject of the opening movement as to suggest that it was intentional.

For the second theme the composer uses a rather rhythmical *motif* in C minor, assigned to the oboes and clarinets, which he works out with a bold harmonic freedom and a great array of orchestral effects. After thus attaining a brilliant climax, there follows a descent to the simple first *motif*, played *pianissimo* by the 'cellos. After a second repetition of this theme with variations, the movement ends with a brilliant *coda*.

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N. Y. Commercial Advertiser, February 10, 1882.— "By all means the best orchestral concert heard this season."

Philadelphia Times, February 9, 1892.— "Schumann's beautiful symphony, the Rhenish, was played in a manner that it can be no exaggeration to call perfect."

Philadelphia North American, February 9, 1892.— "Scarcely a vacant seat, and even the steps in the balcony aisles all had their occupants."

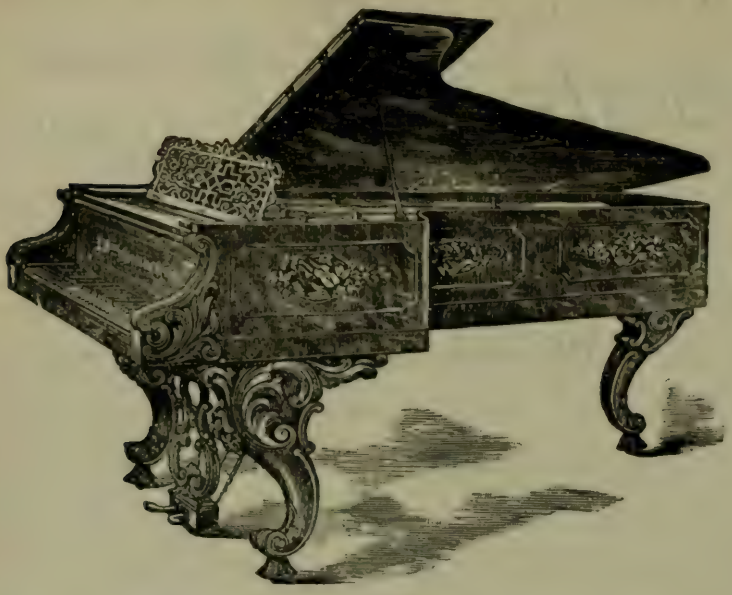
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Brooklyn Eagle, February 13, 1892.— "Matchless among all the orchestras of the country."

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Academy Concert Hall.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Sixth Concert, Thursday Evening, April 28, At Eight.

PROGRAMME.

Wagner – – – – – – Overture, "Flying Dutchman"

Haendel – – – – – – – – Aria, "Alessandro"
Mrs. HENSCHEL.

Schubert – – – – – Unfinished Symphony in B minor
Allegro moderato.
Andante con moto.

Paganini – – – – – – Concerto for Violin in D major
Mr. KNEISEL.

Wagner – Fantasy from Act II. "Tannhaeuser," "Blich ich umher"
Mr. HENSCHEL.

Goetz – – – – – Duet from "Taming of the Shrew"
Mr. and Mrs. HENSCHEL.

Liszt – – – – – Symphonic Poem, "Les Preludes"

SOLOISTS:

Mr. and Mrs. GEORG HENSCHEL. Mr. FRANZ KNEISEL.

A list of the works performed in these Concerts during the present season may be found on page 20.

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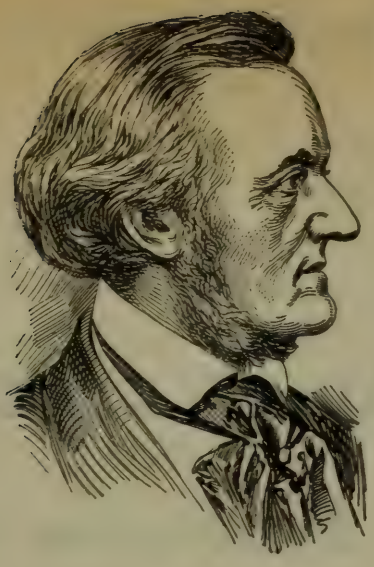
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Overture, "The Flying Dutchman." **Wagner.**

Wagner began his career as a professional musician in the year 1833, at the age of twenty. He had composed the symphony in C and several overtures before this, and was known in Dresden and Leipzig as a profound lover of Beethoven. A visit of friendship to Würzburg, in 1833, led to his acceptance of a minor part in the town theatre. While at Würzburg, the Musikverein performed his compositions; and here he wrote the opera of "Die Feen," which was not performed for fifty-five years, although it

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was accepted by the director of the opera at Dresden the year after it was completed. After a year as chorus-master at Würzburg, Wagner went to Magdeburg as director of the theatre. From here, after a year or two of helpful experience, he wandered, finally securing the position as conductor at Riga. This proved an agreeable place. At Riga the book of words and much of the music of "Rienzi" were written. His contract completed, in July, 1839, Wagner took passage for himself, his little wife, and a big Newfoundland dog, in a sailing-vessel, *en route* for Paris, where he hoped to gain the ear of the French public (for whose acclaim the theatric world of that day awaited) and produce his "Rienzi." It was during a storm which overtook him on this voyage that Wagner conceived the idea of writing "The Flying Dutchman." He says, in his autobiography: "The Flying Dutchman, whose intimate acquaintance I had made at sea, continually enchained my fancy. I had become acquainted, too, with Heine's peculiar treatment of the legend: especially the treatment of the delivery of this Ahasuerus of the ocean gave me everything ready to use the legend as the libretto."

One version of "Der Fliegende Holländer" is this: "An old Dutch captain, who in vain tried to round a cape during a storm, on his crew praying him to put back, swore he would not give up the attempt, even though he should remain at sea until the Day of Judgment. Satan heard and took him at his word, condemning him to everlasting wanderings, in which he should bring destruction to every ship he should fall in with. His good angel, however, interposed, and so far gained a mitigation of the sentence that he was permitted to go ashore once every seven years and

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marry a wife. Should the wife he chose prove untrue to him, she would also become the prey of hell; but, should he find a mate who should remain faithful to him until death, her constancy would blot out his sin, and, after a natural death, open to him the gates of everlasting salvation." It need not be told readers of this programme that Wagner's book of words furnished embodiment of this idea, of intense dramatic force.

"The Flying Dutchman" is the first work of Wagner's which shows his method of characterizing persons and situations by fixed musical phrases.* The overture to "The Flying Dutchman" characterizes the persons and situations of the drama, and introduces *motifs* which Wagner used so freely in the opera. Among them are the Curse, the Restless Motion of the Sea (personifying the Dutchman), the Message of the Angel of Mercy, personified in Senta, the Song of the Norwegian crew, and the Senta phrase, treated as a hymn of triumph.

Wagner's own account of the poetical purport of the overture to "Der Fliegende Holländer" is: "Driven along by the fury of the gale, the terrible ship of the 'Flying Dutchman' approaches the shore, and reaches the land, where its captain has been promised he shall one day find salvation and deliverance; we hear the compassionate tones of this saving promise,

*"Wagner did not alone discover that a music drama was superior to an opera of the latest Italian pattern. He had simply taken great pains to ascertain their comparative value; and when he wrote 'The Flying Dutchman,' suggested by the poem of Heine, who had followed Fitzball in his adaptation from a tale in *Blackwood's Magazine*, other musicians were astonished at the effect, and Spohr regretted that he had never been so fortunate as to get 'such a masterpiece.' Wagner had, in fact, strong dramatic feeling, hence his music is also dramatic. When he offered the work in Paris, the kind of music he had written was entirely underrated and misunderstood, as that of 'Tannhäuser' was later; but his libretto was admired, with the ridiculous result that it was intrusted to a chorus-master named Dietsch, who actually set Wagner's music drama to music, and under the title of 'Le Vaisseau Fantôme' it was produced in Paris, Nov. 9, 1842. The wretched music of M. Dietsch swamped even the vigorous libretto of Wagner, and the failure of 'Le Vaisseau Fantôme' was as complete as it deserved to be."

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which affect us like prayers and lamentations. Gloomy in appearance and bereft of hope, the doomed man is listening to them also; weary, and longing for death, he paces the strand; while his crew, worn out and tired of life, are silently employed in 'making all taut' on board. How often has he, ill-fated, already gone through the same scene! How often has he steered his ship o'er ocean's billows to the inhabited shores, on which, at each seven years' truce, he has been permitted to land! How many times has he fancied that he has reached the limits of his torment; and, alas! how repeatedly has he, terribly undeceived, been obliged to betake himself again to his wild wanderings at sea! In order that he may secure release by death, he has made common cause in his anguish with the floods and tempests against himself: his ship he has driven into the gaping gulf of the billows, yet the gulf has not swallowed it up; through the surf of the breakers he has steered it upon the rocks, yet the rocks have not broken it in pieces. All the terrible dangers of the sea, at which he once laughed in his wild eagerness for energetic action, now mock at him. They do him no injury. Under a curse he is doomed to wander o'er ocean's wastes, forever in quest of treasures which fail to reanimate him, and without finding that which alone can redeem him. Swiftly a smart-looking ship sails by him; he hears the jovial familiar song of the crew, as, returning from a voyage, they make jolly on nearing home. Enraged at their merry humor, he gives chase, and, coming up with them in the gale, so scares and terrifies them that they become mute in their fright and flee before him. From the depths of his terrible misery, he shrieks out for redemption. In his horrible banishment from mankind, it is a woman that alone can bring him salvation. Where and in what country tarries his deliverer? Where

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is there a feeling heart to sympathize with his woes? Where is she who will not turn away from him in horror and fright, like those cowardly fellows who in their terror hold up the cross at his approach! A lurid light now breaks through the darkness; like lightning it pierces his tortured soul. It vanishes, and again beams forth. Keeping his eye upon this guiding star, the sailor steers toward it, o'er waves and floods. What is it that so powerfully attracts him but the gaze of a woman, which, full of sublime sadness and divine sympathy, is drawn toward him? A heart has opened its lowest depths to the awful sorrows of this ill-fated one: it cannot but sacrifice itself for his sake, and, breaking in sympathy for him, annihilate itself in his woes. The unhappy one is overwhelmed at this divine appearance: his ship is broken in pieces and swallowed up in the gulf of the billows; but he, saved and exalted, emerges from the waves, with his victorious deliverer at his side, and ascends to heaven, led by the rescuing hand of sublimest love."



Symphony in B minor, No. 8 (Unfinished). **Schubert, 1797-1828.**

Allegro moderato.
Andante con moto.

The noble fragment, of which a critic has truly said that "it stands quite apart from all other compositions of Schubert, or any other master," was written in 1822, six years before the genius to whom we owe it was called away from what he found to be, in very deed, a "troublesome world." It is impossible to hear Schubert's eighth symphony without feeling that here,

if anywhere, does music embody the deepest emotion of the composer, and express that innermost feeling which finds no such adequate utterance in words. "My compositions," wrote the master in his journal, "are the result of my abilities and my distress; and those which distress alone has engendered appear to give the world most pleasure."

This is emphatically true of the eighth symphony, which "gives most pleasure" because it sprang from greatest pain, and utters the language of one whose life was spent in darkness, relieved only now and then by transient gleams of light; but the phenomenon is, after all, not rare. "We shroud the cages of birds," said Jean Paul Richter, "when we would teach them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed dropped into the earth, they may lie unnoticed through a long winter; but there surely comes a genial time when they spring up into sight and receive the welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early in 1867. The symphony in B minor is the second and last of Schubert's

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nine which does not open with a slow introduction, the other being No. 5, in B-flat. It sets out at once with an *allegro moderato*, the first few bars of which announce a composer who has something to say out of the common order.

First Movement.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the full orchestra, he several times introduces the syncopated accompaniment of the second melody, *without the melody itself.* It is as though he resisted the temptation again to sing his lovely song, while the desolate, maimed

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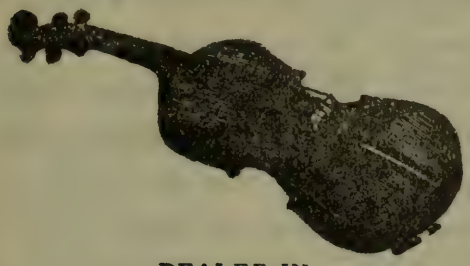
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effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "working out" recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to sustain interest to the end.

Second Movement.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for the violins,— another "gem of purest ray serene," — the development of which presently emerges into a stately *tutti*, where all the strings march in vigorous unison, while the "wind" executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C-sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.—*London Philharmonic Programme.*

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The concerto played to-day is the one revised by Wilhelmj, with cadenzas by Mr. Kneisel.

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says: —

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

ENTR'ACTE.

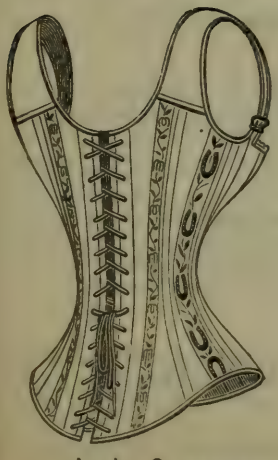
It is not generally known that Lohengrin's story of the "Holy Grail" and of his own mission, as now represented on the stage, is not the original version given it by Wagner. At a recent meeting of the Munich Wagner Society a fragment which Wagner had at first intended to supplement the present version, but which later on was eliminated from all printed scores by his own order, was sung by Franz Nachbaur.

After the "Knight of the Holy Grail" has finished the first part of his narration with the well-known words,

> "My father, Percival, gloriously reigneth,
> His knight am I, and Lohengrin my name,"

in this original version follows the motive of the Holy Grail in richest orchestration. Then the full chorus takes up the same motive, text and treatment being similar to that of the splendid chorus that greets the arrival of Lohengrin in the first act. After that Lohengrin himself, the orchestra having meanwhile modulated from A to A-flat major, continues with the following beautiful lines, which have been translated from the original German by Mr. John P. Jackson: —

> Now I will tell the reason I came hither:
> There in the temple of our home, the blest,
> We heard lamentings, borne by zephyrs thither,
> And knew they came from maiden pure, oppressed.



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Unto the Grail as we in prayer appealed,
Where should we send a champion good and true,
Upon the flood the answer was revealed,—
We saw a Swan,—a boat it onward drew.

The Swan's true nature then the King observing,
Took it in service as the Word saith well:
Who for a year shall serve the Grail, unswerving,
Shall be released from magic's art and spell.

The Swan should guide me, we were then directed
Unto the place whence came the sad appeal;
For through the Grail I champion was elected
For her whom Heaven should to my gaze reveal.

Through swelling rivers, o'er the raging ocean,
The faithful Swan sailed on toward your land
And wearied not in fearingless devotion,
Till ye all saw me here among you stand

Musical Courier.

Fantasy from Act II., "Tannhaeuser," "Blich ich umher." **Wagner, 1813-1883.**

Gazing around upon this fair assembly,
How doth the heart expand to see the scene!
These gallant heroes, valiant, wise, and gentle,—
A stately forest, soaring fresh and green,—
And blooming by their side in sweet perfection,
I see a wreath of dames and maidens fair:
Their blended glories dazzle the beholder,
My song is mute before this vision rare.
I raised my eyes to one whose starry splendor
In this bright heaven with mild effulgence beams,
And, gazing on that pure and tender radiance,
My heart was sunk in prayerful, holy dreams.
And, lo! the source of all delight and power
Was then unto my listening soul revealed,
From whose unfathomed depths all joy doth shower
The tender balm in which all grief is healed.

Oh, never may I dim its limpid waters,
Or rashly trouble them with wild desires!
I'll worship thee, kneeling, with soul devoted,
To live and die for thee my heart aspires.
I know not if these feeble words can render
What I have felt of love both true and tender.

Petruchio. (*In a playful tone.*)
Come, Kate, my dearest! 'Tis so warm at home,
The silver moon invites us forth to roam.

Katherine. The sun now shines with mid-day heat,
But yet to please thee, yes! The moon is shining o'er us!
Petruchio. The moon! my dearest! thou hast thy reason yet!
Bethink thee now! the day is half before us.
Say, thou dost not mean that now the moon is shining?

Katherine. I mean it not.
Mine eyes with tears are blinded, I see not clearly.
This alone is clear: I am myself no longer what I was!
At last is tamed the shrewish maiden's haughtiness.
A wife's far fairer honor is what I long for.
I see what thou hast meant by all thy joking.
Do what thou wilt with me, I am thy wife,
And thine I am for life!

Petruchio. Enough, my dearest wife! The test is ended,
And all these juggler's tricks away we send.
To help thee has thy noble reason tended,
And now we both have reached a happy end.

The Boston Musical Herald.

New series begun November, 1891.

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from which the picture was made will be mailed to any address on receipt of $2.00. The photograph presents excellent likenesses of Mr. Nikisch and the orchestra. Address all communications to

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Katherine. O what exceeding joy! O happy end!

Katherine. I wished I could hate thee, and from thee sever.

Petruchio. And now thou art mine own forever!

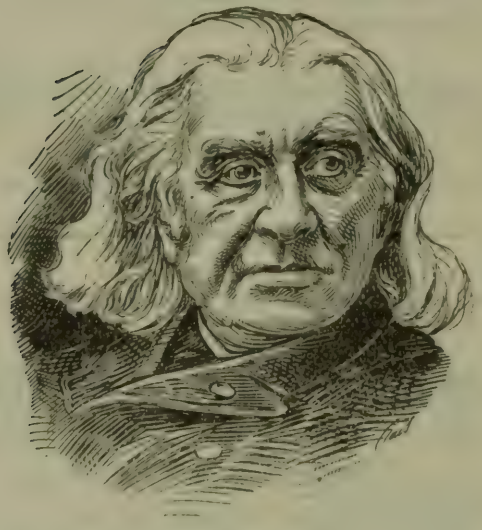
Katherine. The heart that vexed thee deep sorrow is feeling.

Petruchio. And at this moment has met with its healing.

Katherine. Then joking and teasing away we send,

Both. And put to our sorrows their longed-for end.

Both. What rest to the weary once more to have gladness,
When sunlight returning drives far cloudy sadness.
Such power as love has is nowhere found,
By love is creation together bound!



Symphonic Poem, "Les Preludes." **Liszt, 1811-1886.**

(*D'après Lamartine.*)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of

which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections: —

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violas and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

LIST OF WORKS PERFORMED AT THESE CONCERTS DURING THE SEASON OF 1891–92.

BACH. Prelude, Adagio, and Gavotte for Strings.

BEETHOVEN. Overture, "Leonore," No. 3.
Symphony No. 7, in A.

BERLIOZ. "Pilgrim's March" from Symphony "Harold in Italy."

BUNGERT. Song, "Amore e Luce."

CHOPIN. Concerto for Pianoforte in E minor, op. 11.

DVORAK. Symphony No. 4, in G major.

DELIBES. Song, "Regrets."

FERRARI. Song, "A une Fiancée."

GOETZ. Duet from "Taming of the Shrew."

GOLDMARK. Symphony, "Rustic Wedding," op. 26.

GOUNOD. Aria from "Queen of Sheba."

HAENDEL. Air, "Alessandro."

LISZT. Song, "Mignon."
Concerto for Pianoforte in A major.
Piano Solo: Valse, "Impromptu."
Piano Solo: Tarentelle, "Venezia e Napoli."
Symphonic Poem, "Les Préludes."

MASSENET. Song, "Bonne Nuit."

PAGANINI. Concerto for Violin in D major.

RUBINSTEIN. Concerto for Pianoforte, No. 4, in D minor, op. 70.

SAINT-SAENS. Symphonic Poem, "Le Rouet d'Omphale."
Aria, "O Love, aid thou my weakness," from "Samson and Dalila."

SCHUBERT. Symphony No. 8, in B minor (Unfinished).
Piano Solo, "Impromptu," No. 3, op. 90.

SCHUMANN. Overture, "Manfred."
Symphony No. 3, in E flat, op. 97 (Rhenish).
Song, "Frühlingsnacht."

STRAUSS, RICHARD. Song, "Ständchen."

THOMAS, AMBROISE. Polacca from "Mignon."

TSCHAIKOWSKY. Suite, op. 55.
Symphonic Poem, "Hamlet."

WAGNER. Prelude, "Die Meistersinger."
A "Faust" Overture.
Overture, "Flying Dutchman."
Fantasy from Act II., "Tannhäuser," "Blich ich umher."

WEBER. Overture, "Freischütz."
Overture, "Euryanthe."

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PROGRAMME.

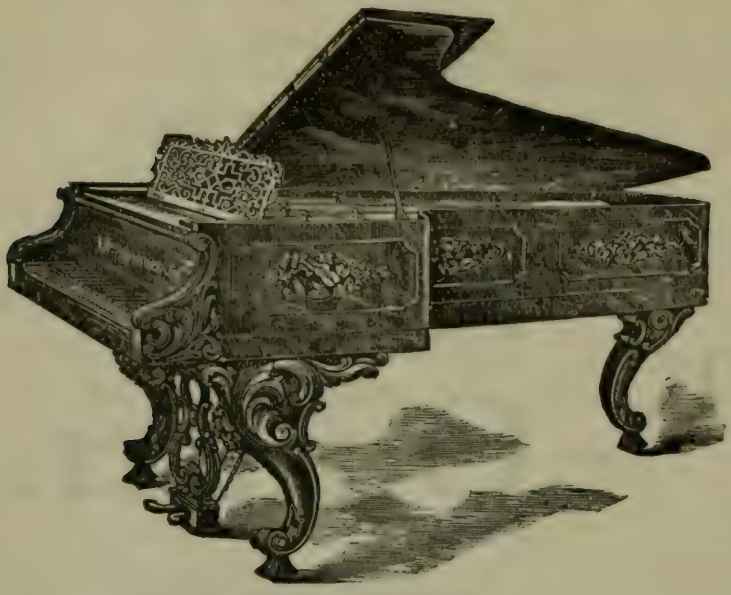
Quartet in E minor, Op. 59 *Beethoven*

Quintet in C major, Op. 163 *Schubert*

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PROGRAMME

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First Concert, Wednesday Evening, Dec. 9, At Eight.

PROGRAMME.

Beethoven – – – – – – Overture, "Leonore," No. 3

Gounod – – – – – Aria from "The Queen of Sheba"

Tschaikowsky – – – – – – – – – Suite, Op. 55

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Valse Melancholique.
Scherzo.
Tema con Variazioni.

Soli for 'Cello.

(*a*) Bach – – – – – – – – Sarabande
(*b*) Hans Sitt – – – – – – – Serenata
(*c*) Popper – – – – – – – Spinnlied

Wagner – – – Aria, "O Lovely Halls," from "Tannhaeuser"

Wagner – – – – – Prelude, "Die Meistersinger"

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The announcement of the next Concert will be found on page 23.

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The chronology of the four overtures to Beethoven's only opera is not indicated by their numbers. The overture which was written last, in 1814, is known as the overture to "Fidelio," and is played to introduce the opera; while what was in reality the third "Leonore" overture (Beethoven wrote it for a performance of the opera at Prague, in 1807, which did not come off) is called "Leonore" No. 1, the first "Leonore" (1805) being styled No. 2, the second and greatest "Leonore" (1806) No. 3. The three "Leonore" overtures are written in the same key, and have much that is related, especially Nos. 2 and 3, the colossal third being a masterly elaboration of the second. Discussion among *littérateurs* regarding Beethoven's intention in repeating the trumpet signal in the dungeon scene, which is embodied in the overture played to-day, has brought forth the following note from Beethoven's biographer, Mr. A. W. Thayer, sent from Trieste March 5, 1888, to the New York *Tribune:* "What was the traditional *più forte* in the repetition of the trumpet signal in Beethoven's 'Leonore' overtures? As given in 1805–06, the closing scene was down in the dungeons of the prison. When the first signal is given, it is heard faintly, because all the doors and passages are supposed to be closed. On the repetition, these are all open; and the crowd is rushing down into the vaults. The increased loudness of the trumpet shows Pizarro that the time to commit the murder is now passed. Years ago I had a long talk with Otto Jahn on this *finale;* and we came to the conclusion that so much lovely

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music is lost by the change from the dungeons to the court, on the whole, it would be better to restore the old form."

"Taken as 'pure music,'—as a piece of concise construction and strict adherence to musical 'form,'"—Grove says, "the 'Leonore, No. 3,' may not, perhaps, be so remarkable as the same great master's overture to 'Coriolan,' that miracle of stern, heroic grandeur and compression, not wanting also in softer and more graceful lines. But is there not an interest higher even than musical symmetry,—the interest awakened by variety and complexity, and by wild passion and longing, by suspense and rapture, such as that of which this great composition is so full from beginning to end, which animates every note from the colossal unison at the opening to the fiery speed of its close?

"The only accusation that can be brought against the overture (if the writer may with great diffidence be allowed to express his opinion) appears to be that it is too vast, not only for an operatic prelude, but for the subject of the story on which 'Fidelio' is based. Instead of foreshadowing the personal griefs and joys, however momentous, of Leonore and Florestan, the anxieties of a gaoler, the perplexities of a clownish lover, the sufferings of a few prisoners, and the villany of a petty commandant,—a story which surely owes its vitality more to its connection with Beethoven's music than to any intrinsic force of its own,—instead of shadowing forth such comparatively petty occurrences as these, the overture to

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Leonore always appears to me to be a fitting prelude to any of the most tremendous events or most terrible catastrophes that have occurred in history. The grief and the joy are the griefs and joys not of private persons, but of whole nations, the conflicts are the 'battles of shaking' of the Hebrew Prophet. The retreat from Moscow, the French Revolution itself, contain nothing more sustained, more impetuous, more mournful, more stirring, more pathetic, more triumphant, than this wonderful music-picture. As one illustration of what I mean, let me refer to the well-known trumpet-call, which, being played off the stage while the whole action of the orchestra is suspended, has so thrilling and mysterious an effect. Who can connect this passage in the overture with the distant signal of the arrival of the governor in the opera? No one. No: it is a totally different thing. Heard in the overture, during the sudden pause which succeeds the tremendous hurry and rush of the instruments up the scale, it has all the effect of a summons to a vanquished nation to lay down its arms: there is a forlorn, desolate, *dead-of-night* effect about it that is overpowering to me, and I seem, as I listen, to be one of the starving wounded soldiers within the walls of the conquered city, trembling between the relief and the dishonor of the approaching surrender. And in the same way the whole overture appears to me to be lifted far above even the greatness of the opera which follows it,—lifted from the particular to the universal, from the individual to the national, from the simple to the complex, from the petty to the tremendous, from a misfortune to a catastrophe."

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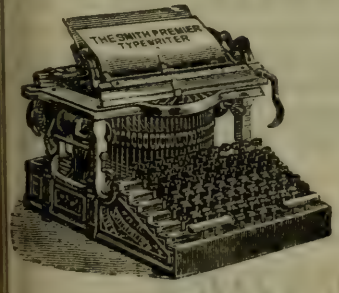
Elégie.
Valse mélancholique.
Scherzo.
Tema con Variazioni.

In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation:—

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take

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lessons from Rudolph Kündinger, a pianist settled in Petersburg who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.'

"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano

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trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,—a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is an indefatigable worker, as his three hundred compositions abundantly attest. His greatest successes have been obtained with his symphonic compositions; for, with the possible exception of "Eugene Oniégin," his grand operas have not taken a great hold of the public. This fact confirms the judgment expressed by César Cui, who says that the author of the "Enchantress" is, above all, a composer of instrumental music, and that his principal strength consists in symphony and in chamber music. In vocal music he has never closely adhered to the text and never known how to assimilate its character. He regards the voice as the most admirable and sympathetic instrument, but takes no account of the words, which he considers only as a means of extracting sounds from this instrument. This appreciation is justified by the choice of the

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texts of Tschaikowsky's romances, which are often of very doubtful value, and by the slight relation of the character of the music to that of the poetry. Cui is also of the opinion that Tschaikowsky's declamation is not always rational, because the text, instead of being the occasion for the music, is often obliged to give way before it. For this reason a number of the composer's romances are charming as music, but very few are irreproachable as romances. Tschaikowsky is essentially a lyrical rather than a dramatic composer. The character of his music is generally melancholy, effeminate, tender, and plaintive, and affects the minor tone. As an orchestral conductor, Tschaikowsky directs his musicians with metronomic precision and with great authority.

It is said that Tschaikowsky lives very secluded in a small city near Moscow called Moidanovo. He sees but few persons, and never goes to St. Petersburg or even to Moscow, unless called there by a rehearsal of his works. He composes while taking long walks, always noting down in a little book musical ideas as fast as they come to him, and writing them out when he returns to his house. His principle is to work at any time, believing that inspiration comes with labor. Even though the first inspiration may not be of the highest quality, there is always time enough to reject it upon revision. A great many of the Russian composers, he says, dream and wait for their inspiration; and, as this inspiration does not come as quickly as they desire, they try to aid its coming by drinking,—a means that has caused many of them to end tragically.

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Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed nose and mouth, fresh complexion, and mustache with its up-turned points give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first; while the additional apparatus employed in the fascinating *scherzo* includes triangle, drum, and tambourine.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation I.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison, while the wind instruments, in octaves and two parts, have a counterpoint above it.

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Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semiquavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

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Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is

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followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continuous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12. *Finale: Polacca.*

Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

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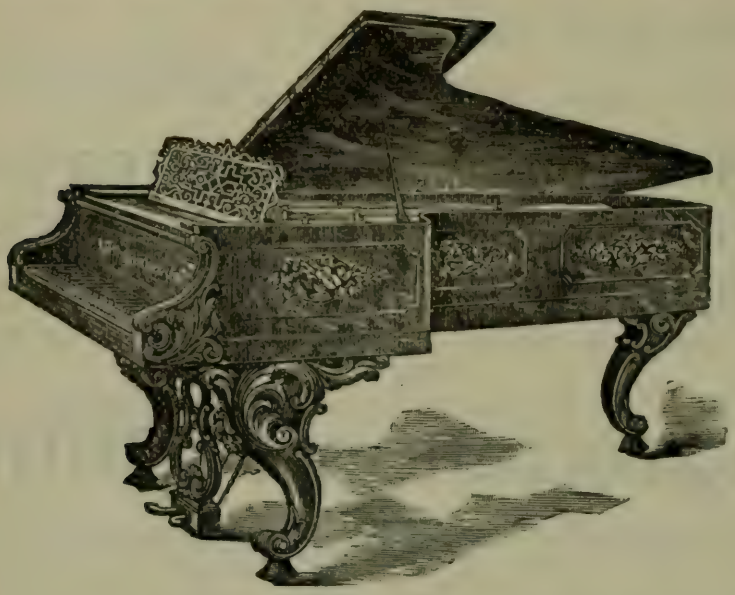
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Karl Goldmark was born in 1832, in Keszthely, Hungary. He studied the violin under Jansa in Vienna, was at the conservatory there a little while (1847), and then worked diligently by himself. His "Sakuntala" overture and an orchestral *scherzo* excited attention, and since the production of the opera "Die Königin von Saba" (Vienna, 1875) each succeeding work has been awaited with eagerness. He has written slowly, and his compositions are comparatively few in number. In addition to those mentioned, the chief are as follows: a symphony, or, more properly, orchestral suite, "Ländliche Hochzeit"; overture, "Penthesilea"; a violin concerto, a pianoforte quintet, a string quartet, the opera "Merlin," and the overtures "Spring" and "Prometheus Bound." This symphony — or, rather, suite — is not so highly flavored with Goldmark's mannerisms as are other works of his. His Hebraic and Hungarian instincts lead him at times, as in "Die Königin von Saba," to abuse the resources of instrumental color.

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in the basses." The third movement, a serenade, is omitted on this occasion. The fourth is called "Im Garten." "It suggests the love-converse of the bride and bridegroom." The *finale* is a dance, animated and attractive. One of the many episodes is a return to the garden scene.

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Sigismund Bachrich was born in 1841 at Zsambokreth in Hungary, and he studied at the Vienna Conservatory 1851–57. In 1861 he went to Paris, where he was in turn director of small orchestras, partner in a crinoline establishment, journalist, and apothecary. He finally went back to Vienna. He was esteemed as a violinist,— he was a pupil of Böhm,—and entered as viola-player in the orchestra of the Royal Opera, and also in the Hellmesberger Quartet. He has written two operettas, a ballet "Sakuntala," chamber music, violin pieces, and songs. He is now a teacher in the Vienna Conservatory, a member of the Philharmonic and Opera Orchestra, and one of the Rosé Quartet.

Prelude, "Parsifal." **Wagner.**

Wagner as musician and man has been the exciting cause of great shedding of ink. His music-dramas were announced and followed by pamphlet blasts, to which the opponents of his theories replied by counter-blasts.

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The bulk of literature provoked by the musical theorizing and the personal aggressiveness of the man is without parallel in the history of the art. In comparison, the pamphlets that appeared during the war of the *Bouffons*, the printed arguments and satires of Gluckists and Piccinnists, seem but few in number; and yet they were days when it was almost indecent for a man to appear in public without a pamphlet signed with his name. The spirit also of the writings *pro* and *ante* Wagner is tinged with a bitterness and fouled with an abuse that is only found in the earnest tomes of Christian Fathers who argued gravely some knotty question concerning the spiritual welfare of a sinful race. His friends and his enemies have vied with each other in the use of billingsgate. Stupidity has been answered by ribaldry, labored profundity has fought with virulent abuse. Nor did the religious nature of the theme of "Parsifal" disarm the foes of Wagner. The genuineness of its religious feeling was questioned, and questioned bitterly, by Heinrich Ehrlich, in "Wagner'sche Kunst und wahres Christenthum" (Berlin, 1888). And even Victor Wilder, the accomplished translator of many texts of Wagner into French, confesses that the mysticism of the Middle Ages is far removed from modern thought, "and the sufferings of Amfortas touch us infinitely less than the agonies of Œdipus or Prometheus." The curious reader who wishes to glance over the contemporaneous public opinion concerning "Parsifal" may consult the interesting collection of notices — for and against — compiled by Wilhelm Tappert,— "Für und Wider" (Berlin, 1882).

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"Parsifal," and this supreme expression is found in a sonnet that defies translation. That unpleasant Mr. George Moore tells us in his "Impressions and Opinions" of the circumstances attending the writing of it: how Verlaine had promised a young enthusiast a sonnet on "Parsifal" for his review. The sonnet had not arrived, and the review was going to press, so there was nothing left but to start in search of Verlaine. They found him in his squalid room, drinking wine at sixteen cents the quart. "In the grossest language he told us of the abominations he had included in the sonnet"; and, after having sent the poor man away in despair, Verlaine sent him "this most divinely beautiful sonnet." "The charm is that of an odor of iris exhaled by some ideal tissues or of a missal in a gold case, a precious relic of the pomp and ritual of an archbishop of Persepolis."

Parsifal a vaincu les filles, leur gentil
Babil et la luxure amusante et sa pente
Vers la chair de ce garçon vierge que cela tente
D'aimer des seins lègers et ce gentil babil.
Il a vaincu la femme belle au cœur subtil
Etalant ces bras frais et sa gorge excitante;
Il a vaincu l'enfer, il rentre dans sa tente
Avec un lourd trophée à son bras pueril.
Avec la lance qui perça le flanc suprême
Il a gueri le roi, le voici roi lui-même,
Et prêtre du très-saint trésor essentiel;
En robe d'or il adore, gloire et symbole,
Le vase pur où resplendit le sang réel
Et, o ces voix d'enfants chantent dans la coupole.

One of the most remarkable of the pamphlets concerning "Parsifal" is that written by Edmund v. Hagen, and entitled "The Signification of the

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Morning-awakening-cry in Wagner's 'Parsifal.'" It will be remembered that in the first scene Gurnemanz awakes and shakes the two esquires of tender years; and the three then offer morning prayer. This scene so affected Mr. v. Hagen that he devoted sixty-two octavo pages to the explanation of the deep and hidden spiritual signification,—a remarkable example of camel-evolving from the inner consciousness. The titles of the subdivisions of the book read as though they were originally framed for a burlesque upon German thoughtfulness. They are as follows: I., Concerning the meaning of the morning. II., Concerning the awakening: 1. Concerning the sleep,—(*a*) The æsthetic side of the sleep; (*b*) The ethical side of the sleep; (*c*) The metaphysical side of the sleep; (*d*) The symbolism of the sleep; (*e*) The historical signification of the sleep. 2. Concerning the act of awakening. 3. Concerning watching and watchfulness; and

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so forth and so on. Surely, the process of extracting sunbeams out of cucumbers is not confined to the grand academy of Lagado.

The religious music-play "Parsifal" was first given in Bayreuth, before the "patrons," July 26, 1882. The first public performance was given July 30.

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phrase, which is sung later in the great religious scene of the first act, during the mystic feast, the Lord's Supper.

"Take and drink of my blood,
'Tis of our love the token.
Take of my body and eat,
'Twas for sinners once broken."

It is at first given without accompaniment, in unison, by violins and wood instruments.

No words can give an idea of the effect produced by this theme, when the first notes, in vague tonality, arise from the hidden orchestra as from an unknown and mysterious distance.

The same theme is repeated four times in succession, with a soft and mellow accompaniment of string arpeggios. It is given alternately by the trumpet and oboe in unison, and by the strings sustained by the wood, at times above, at times below, the arpeggios of harps and violins.

Immediately after, without any other transition than a series of broken chords on the tonic of C minor, the trombones and the trumpets give out the second theme, which may be called the Grail theme, because it serves throughout the work to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in company with other themes, often modified in rhythm, but always preserving its characteristic harmonies. Now, this theme is not original with Wagner. It is a cadence borrowed from the music of the Church. The ascending progression of sixths, which forms the conclusion of the theme, is found in the *Amen* of the Saxon liturgy, and it is in use to-day in the Court Church at Dresden. Mendelssohn has employed the

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same theme in the "Reformation" symphony. It is not surprising, then, that zealous admirers of Mendelssohn have accused Wagner of plagiarism. The truth is that the two masters, who knew Dresden well, were probably struck with the harmonic character of this conclusion, and that they then made use of it, each in his own manner. So each can have a personal right to this simple formula. The real inventor of the *Amen* is unknown. It has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century; but there are analogous progressions in the masses of Palestrina.

The Grail theme is repeated twice. Then, without transition, comes the third theme, that of "Faith." Here, again, is a well-defined and developed melody of six measures, the initial figure of which is repeated every two measures, with ever changing harmonies and a conclusion at the last measure. It is first proclaimed by the brass, with two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Faith theme reappears four times in succession, in different tonalities: at first it is heard from the flutes and the horns; then from the strings; then from the brass (*fortissimo* and in 9-4), with a prolongation of certain notes, to the accompaniment of a string *tremolo*; the fourth time, and very softly, from the wood.

An orchestral hearing is necessary for the full appreciation of the variety of expression which the *nuances* and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious and mystic, as it is proclaimed by the brass, spoken by the strings and the wood, or sung by children's voices, as in the *finale* of the first act, where it plays an important part in the sanctuary scene.

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A roll of drums on A-flat, accompanied by a *tremolo* of the double-basses giving the low contra F, and a dull sonority follows the dazzling harmonies. The first theme (the "Lord's Supper") enters first in the wood, then in the 'cellos. But this time the theme is not finished. Wagner stops at the third measure, and takes a new subject, which is repeated several times with increasing expression of sorrow. A fourth theme occurs, taken from the Lord's Supper theme. Its first two measures, which are found in simpler form and without the *appoggiatura* in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas; the lance that drew the blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the "Prelude" is at its climax. The "Prelude" of "Parsifal," like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression and then step by step there is a *diminuendo* to *pianissimo*.

Thus the synthesis of the whole drama has been clearly exposed. What remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the Lord's Supper theme that signifies at once devotion and sacrifice,—that is to say, Love; and Love is the conclusion.

The last chords of the expiring lament lead us back gently to the two first measures of the Supper theme, which, repeated from octave to octave

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upon a pedal of E-flat, end in a series of ascending chords, a prayer, or a supplication. Is there hope?

The drama gives the answer to this question full of anguish.

Overture "Euryanthe." **Weber.**

The libretto of Weber's "grand heroic-romantic" opera "Euryanthe" was written by a singular blue-stocking, named Helmina von Chezy.

The subject was taken from an old French story of the thirteenth century, called "History of Gérard de Nevers and of the beautiful and virtuous Euryant of Savoy, his sweetheart." It forms the subject of one of Boccaccio's tales (2d day, 9th novel), and Shakespeare has used it in "Cymbeline." Weber thought but little of the text, and its silliness dragged down the music with it. The opera was composed in 1823, and it was first performed at the Kärnthnerthor-Court-Opera-Theatre, Oct. 25, 1825. It was dedicated to the Emperor of Austria, Francis I. Th original manuscript is in the possession of the King of Saxony.

This overture was preferred by Weber to the introductions to his other operas. Although he uses as thematic material motives from the opera itself, they are more sparingly employed than in similar compositions of the period. According to Julius Benedict, the *largo* was not originally written for the overture, which was a fiery *allegro* in one movement, after the manner of the "Beherrscher der Geister"; but Fr. Wilh. Jähns has proved conclusively that Benedict's recollection must have played him false (see Jähns's "Von Weber," pp. 365, 366). The metronome marks are

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Weber's own; but he favored considerable liberty in the taking of the tempo of each movement, as is known from his letter to Präger, the Leipzig director, in which he compared the tempo in music to the pulse-beat in the life of man.

Both the first and second motives come from the music of the hero, Adolar, the first — immediately following the brilliant and very Weber-esque exordium — being connected with an expression of trust in Euryanthe's faithfulness. The second subject — a very beautiful and characteristic melody stated by the violins — expresses the confidence and joy with which Adolar anticipates reunion with his beloved. These themes are worked into the regular form of an overture, save that two important episodes come together between the development of the second subject and the recapitulation, occupying, therefore, the place of a "working out." The first episode, *largo*, given to muted violins in eight parts, accompanied by the violas *trem.*, has direct reference to that part of the drama in which Euryanthe conveys to the wicked Eglantine a secret concerning some unfortunate lovers who make a spectral appearance. The lovers and their apparitions are of Weber's own devising. On this account he thought a great deal of them, and at first intended that the curtain should rise with the beginning of the *largo*, and show a tableau of the incident. On reflection, he abandoned the idea, as tending to divert regard from very mysteri ous and cunningly devised music. The second episode is contrapuntal.

"Euryanthe" is of special interest to the followers of Wagner. The plots are not very dissimilar in certain respects. Lysiart and Eglantine are agitated by the same passions as Frederic and Ortrud: they have snatched from Euryanthe a secret upon which her happiness depended. Adolar, as the Knight of the Swan, finishes by exposing the truth; and the good and nameless King of France plays the same part as Henry the Fowler. It would take too long to point out the many innovations in the music of the opera that paved the way for Wagner. The latter, in his

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"Opera and Drama," has spoken most appreciatively of "Euryanthe." It is only necessary here to call to mind the character of the symphonic binding together of different scenes, the accentuation of harmonic and instrumental color, the instrumental polyphony, and the assignment of a particular instrument to a particular character. The reader who wishes to pursue this interesting subject is referred to "Lohengrin," by Maurice Kufferath, Schott Brothers, Brussels, 1891, pp. 141–152.

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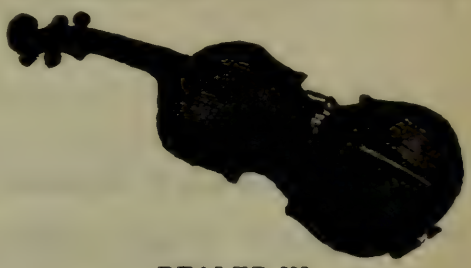
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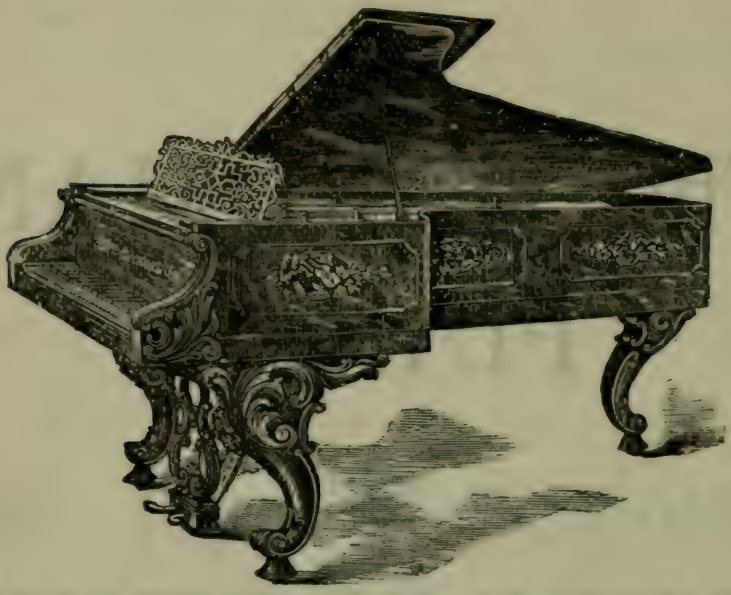
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Wagner – – – – – – – – A Faust Overture

Saint-Saens – Aria, "O Love, aid thou me in my weakness," from "Samson and Dalila"

Berlioz – – "Pilgrim's March" (Third Movement), from the Symphony, "Harold in Italy"
Viola Solo by Mr. Franz Kneisel.

Saint-Saens – – – – – Rondo Capriccioso for Violin

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It was after a rehearsal of Beethoven's ninth symphony at the Paris Conservatory in the winter of 1839 that Wagner conceived the idea of composing music to "Faust." His original plan was the writing of a symphony, the work played to-day to stand as the first movement. The plan was not carried out. The letters of Wagner to Liszt and Liszt to Wagner contain many references to the "Faust" overture, which had a trial performance in Dresden in 1844.

Writing in 1848, Wagner says: "Mr. H. tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you." Four years after: "I cannot be angry with this composition, although many detached things in it would not now flow from my pen, especially the somewhat too plentiful brass is no longer to my mind." Liszt, in a letter written from Weimar in 1852, confessed that he should like a second middle part or else a quieter and more agreeably colored treatment of the present middle part. "If, instead of this, you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much." Wagner in reply admitted that "the woman is wanting." He added: "Perhaps you would at once understand my tone-poem if I called it *Faust in Solitude.* At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'solitary Faust,' longing, despairing, cursing.

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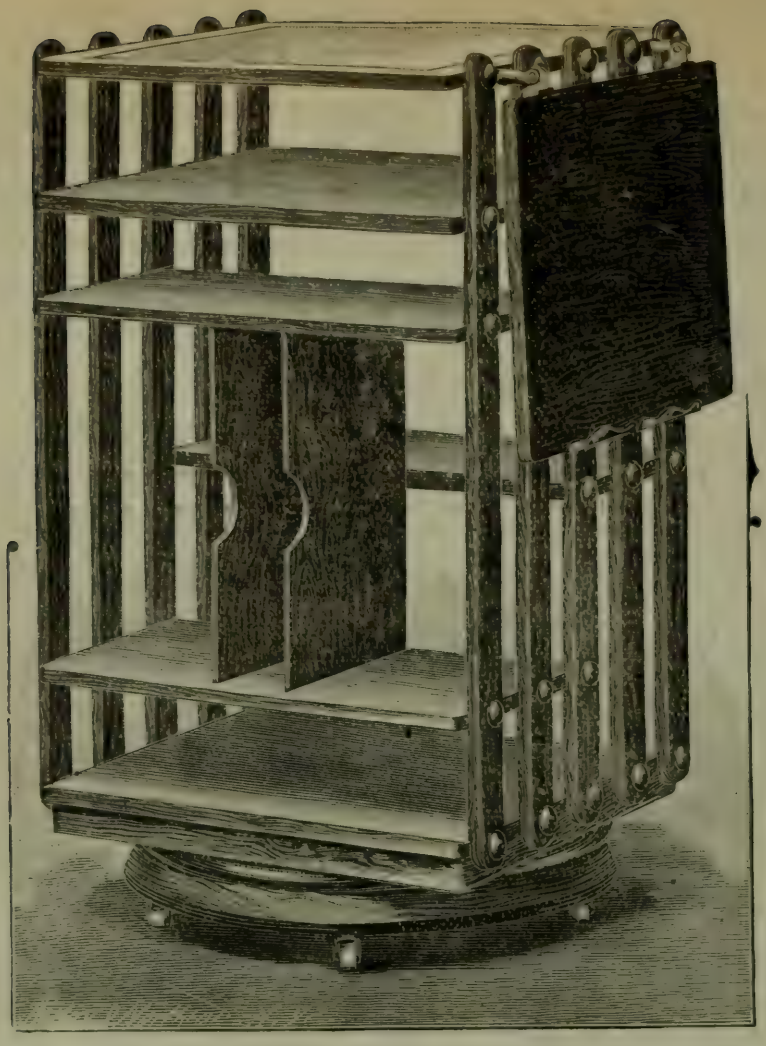
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The feminine floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remained unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now from a last remnant of weakness and vanity I hesitate to abandon this Faust work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, *Faust in Solitude*, or *The Solitary Faust*, 'a tone-poem for orchestra.'"

In 1855 Wagner was taken with a desire to remodel the overture. "I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here [Zürich], under the title of 'A Faust Overture.' The motto will be:—

'The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control,
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed for rest.'"

English of Charles T. Brooks.

In the letter accompanying the score Wagner writes Liszt as follows:

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"Pilgrim's March," from Symphony "Harold in Italy." **Berlioz.**

Colossal genius of the eagle's wing!
Fierce, unrestrained, ambitious, passionate,
With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,
Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,
Successful in defeat, to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

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Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,— a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interpreted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,— a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprise and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps frequently — sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

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No musician, unless he writes for the stage, can hope to live by his compositions in France. Accordingly, Berlioz was driven to the dubious "*métier*" of *bénéficiare*,— to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, "feuilletonism." These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; while the perfection of style and graphic narrative of his "Mémoires" have proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Conservatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contre-*

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point, he met with little encouragement from the dons, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for composition. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,—the "Prix de Rome,"—to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson—an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height—is minutely told in his "Mémoires" published after his death. That sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance,

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by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.

Overture, Scherzo and Finale, Op. 52. **Schumann.**

Here is a wholly cheerful work, the third which Schumann wrote in the symphonic form, following the buoyant "Spring" (B-flat) symphony after only a year's interval. It and the one in D minor (No. 4) were performed first at Leipzig, on Dec. 6, 1841, the year of their composition. In 1839 Schumann, writing to his friend Dorn, complains of the pianoforte being too narrow for his thoughts. The three symphonic works which the next two years disclosed are evidence of the liberty his genius felt in exploring the larger form of the symphony. The *Overture*, *Scherzo* and *Finale*, though irregular, is wholly symphonic in character. That Schumann did not style



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it a sinfonietta is cause for congratulation. Whatever name it bears, it is a symphony without a slow movement. In a letter dated Leipzig, Jan. 8, 1842, Schumann wrote: "The two orchestral works — a second symphony and an *Overture, Scherzo* and *Finale*, which were performed at our last concerts — were not as successful as the first. It was really too much for one time, I think; and then they missed Mendelssohn's direction. But it's no matter. I know they are not at all inferior to the first, and must succeed sooner or later." In the *scherzi* of his other symphonies, Schumann approximates the form which Beethoven invented. The one played to-day reveals a new type. We present an analysis compiled for this programme: —

Overture: Andante con moto (E minor, C), leading to *allegro* (E major, C). The introduction to the *allegro* is brief and almost entirely based upon two phrases, of which the more important is stated by the violins at the outset. The second is an answer to it from the bassoons and bass strings. Both recur in the *allegro*, and are therefore especially worthy of notice here, as is the persistent and characteristic way in which Schumann repeats the first again and again, putting it in various positions and amid different surroundings, as one might handle a diamond to display its changeful beauties. The *allegro*, in which some critics have detected the influence of Cherubini, opens with a very frank, animated, and pleasing first subject, lightly harmonized in, for the most part, detached chords. This having been repeated and developed to a climax for full orchestra is followed by an episode that cannot possibly be mistaken for the work of any other man. Its peculiarity consists in the continued repetition of a short phrase by violins and 'celli in octaves, the other strings accompanying with detached chords, while the wood-wind above has long-drawn notes and sus-

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tained harmonies. The effect, by contrast of repose and agitation, is extremely beautiful. One might even be pardoned for thinking of Noah's dove serenely poising herself over the angry waters of the flood.

A second episode follows, in which Schumann makes much of the phrases from the introduction, using the second, in imitation, with bold effect, and working up to an impassioned climax, at the topmost height of which, and after a crashing discord, the orchestra suddenly becomes silent. Thus in dramatic fashion does Schumann lead up to his second theme in the dominant key. This is a new melody, announced by the violins, suave and flowing, and attended by interesting orchestral features. No development takes place, nor is there any peroration to the technical first part, the composer passing from the second subject direct to his "working out." Even this is very simple, and consists chiefly in alternation of the first phrase of the leading theme with the second phrase of the introduction. Thirty-two bars suffice for all that Schumann here has to say, and are followed by the usual recapitulation. The *coda* is somewhat extended (*un poco più animato*), and draws its material from the second theme, now set forth with all the pomp of a full orchestra. A singular feature is the introduction, toward its close, of a new melodic idea (violins), which Schumann appears to have had in his note-book, but did not observe till almost too late.

Scherzo: Vivo (C-sharp minor, $\frac{6}{8}$). The principal section of this movement resembles a *gigue*, the lively rhythm of which is never absent from some part or other of the orchestra. It sets out and continues in a manner readily understood and appreciated, till the violins, and after them the wood-wind, have a contrasted and grateful theme. Save this, nothing imperatively calls for present notice. The *trio* (D-flat major, $\frac{2}{4}$) is simply a

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very brief expansion of a lovely idea, one all too short for the pleasure of hearers, who, however, are gratified by its reappearance in an extended form when the leading section has been repeated. The *gigue* has the last word, nevertheless. Its rhythm intrudes toward the close of the repeated *trio;* and an odd little extract from it, three bars long, winds up the movement. Ever since Beethoven wrote his seventh symphony, these feints of going back at the end of a *scherzo* have had the favor of composers. It should be noted that the movement, which opened in C-sharp minor, finishes in D-flat major, enharmonic equivalent of the original tonic major.

Finale: Allegro molto vivace (E major, C). In this movement there are *ad libitum* parts for three trombones, but otherwise the orchestra remains unchanged, although we have here the most ambitious and strenuous of the divisions of the work. The *finale* begins after four introductory bars, with a principal theme stated fugally and followed by a tributary subject very different in character and effect. A charming passage in Schumann's best vein connects the foregoing and the second subject, which is heard from the violas and wood-wind, with a characteristic string accompaniment, to which attention should be paid. The composer dwells upon his new theme to the very end of the first part (repeated). In the last four bars of the first part the clarinets and bassoons have a new episode. This, though a seemingly unimportant and incidental passage, Schumann seizes for the purpose of his "working out." True, the opening notes of the fugue theme are also employed, but these soon give way to the energetic rivalry of loud detached chords, having the effect of vigorous blows. The audience will follow with interest the composer's development of a really insignificant idea, if that can ever be insignificant out of which much is made. Schumann does not readily tire of this exercise, but after a while he becomes conscious that an audience, at any rate, may need relief, and interpolates a few *legato* bars, preparatory to taking up the hammer once more. So he beats his way to the point where recapitulation begins. The extended and vigorous *coda* is pleasantly relieved by introducing the melodious tributary subject to the first theme of the *finale* in an augmented form.

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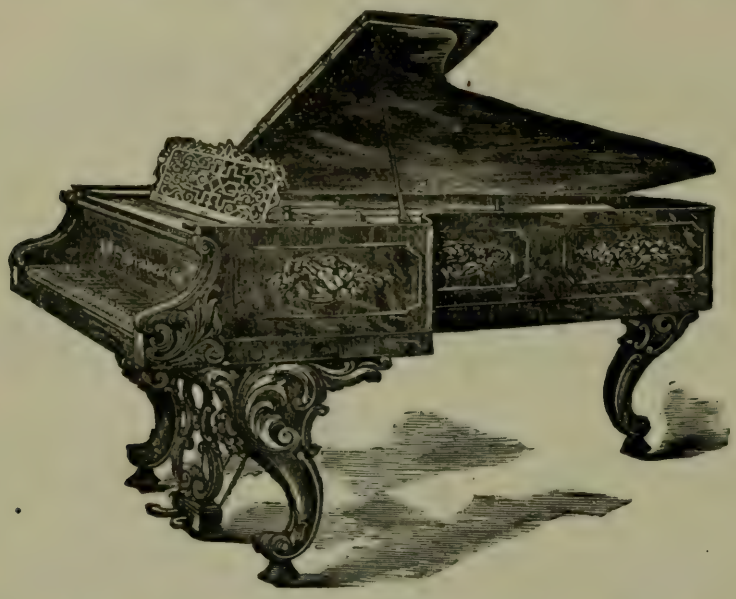
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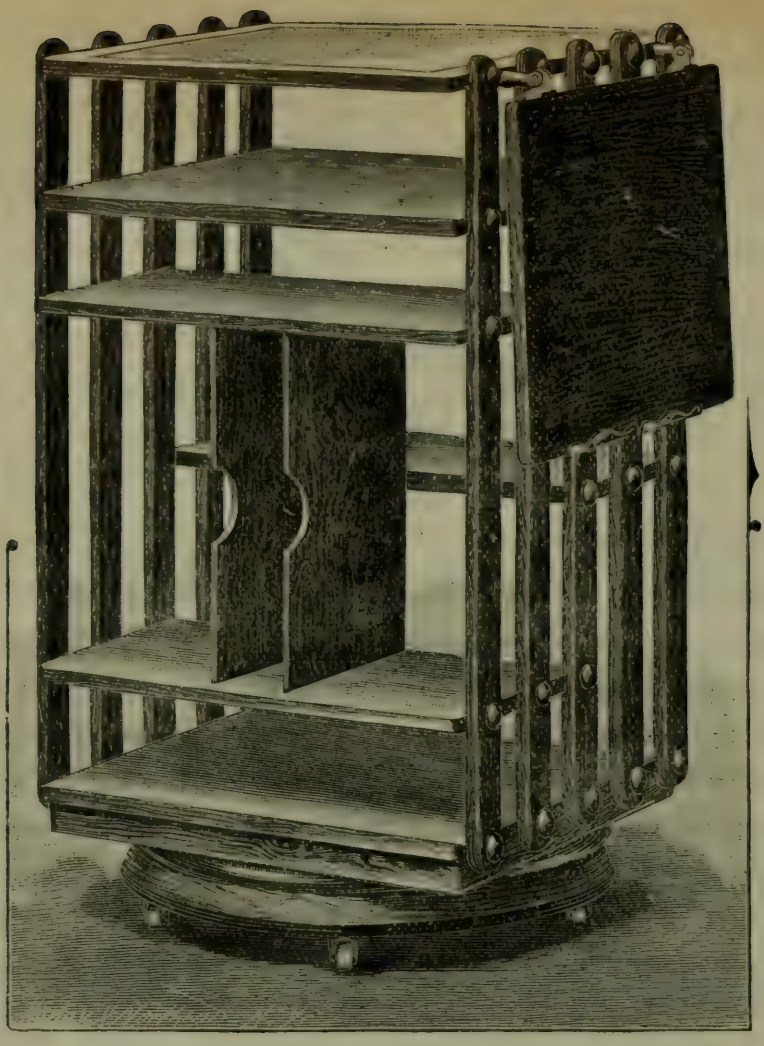
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seekers, and ghosts, published in 1731, and called "Monatliche Unterredungen aus dem Reiche der Geister."

The overture calls for no description. It is familiar to all lovers of music. The proper reading of portions of it has been discussed by Wagner in his famous pamphlet "Ueber das Dirigiren"; and Heinrich Dorn, the teacher of Schumann, made a most vigorous reply to Wagner in his "Streifzüge im Gebiete der Tonkunst," pp. 48, 49.

Although the overture seems to flow spontaneously from first to last, three-fourths of it are taken directly from the opera itself and cunningly arranged. Indeed, 219 measures out of 342 are exactly as they occur in the opera, so that not without reason did a critic of by-gone days refer to the overture as "a table of contents." Weber had the overture played at a rehearsal of the Dresden orchestra twenty-eight days before the opera was finished; and he made this entry in his diary of 1820 concerning the performance and its effect,—"good." It was then played in Copenhagen in 1820, nearly nine months before the first performance of the opera; and on Weber's return from this journey it was played in Brunswick. It was also given in public in Dresden in December, 1820, in a concert of Heinrich Baermann, the grandfather of Carl Baermann, the well-known pianist of Boston.

Men as far apart as Douglas Jerrold and Hector Berlioz have rhapsodized in prose over this overture. But perhaps the sanest and the clearest description of the characteristics of Weber's orchestra is that found in the "Histoire de l'Instrumentation" by H. Lavoix. The pages devoted to Weber are worthy of the most careful attention, but the following short extract must suffice: "With the composer of 'Der Freischütz' we see appear for the first time in music a new element to which the Germans have given the name naturalism. It is easier to name this element than to define it. It is concerned at the same time with the imitation of nature,

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and with the poetic feeling of him who hears the mysterious voice of nature. Naturalism dwells, in truth, partly in the melody and in the harmony, but specially in the orchestra, whose myriad voices lend themselves with incredible ease, not only to the varied portrayal of natural phenomenas but also to the dreams of the imagination. This new art, then, belongs to the orchestra; and it could only have been born when instrumentation in its maturity was master of all its resources. It is then necessary to study this kind of music which has so influenced modern schools, to point out its origin and to show the results. It is for us to define, if possible, this new poetry of the orchestra, which is the result not so much of the general formulas of instrumentation as it is the art of combining "*les timbres*," — an art that belongs to genius alone. Its laws cannot be established: its name is coloring."



Concerto for Pianoforte, No. 5, in E-flat. **Beethoven.**

Allegro.
Adagio un poco mosso.
Allegro.

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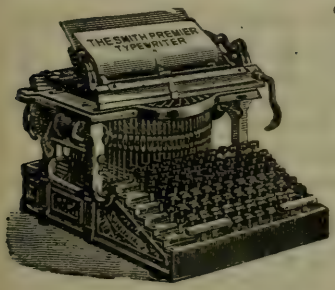
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"Grand Concert pour le Pianoforté avec accompagnement de l'Orchestre composé et dedié à Son Altesse Imperiale Rudolphe, Archiduc d'Autriche, etc., par L. van Beethoven. Œuv. 73." It was in 1811, also, that the work was first publicly played, the executant being Schneider, the place Leipzig. But the concerto's real *début* may be said to have occurred in Vienna, where, two months afterward, it was performed under Beethoven's own eyes — not in his hearing, unhappily — by the master's pupil, Carl Czerny. The occasion, inasmuch as it sought to aid a charity by means of a very miscellaneous entertainment, can hardly be considered worthy the grandest of all symphonies with pianoforte obligato; but such works are ever superior to circumstances, and the time was not long before the concerto found itself undisputed chief of all its kind. He must be bold, indeed, who would now venture to question the supremacy of this magnificent example of Beethoven's second manner.

"There are some works," writes Sir George Grove, "in which the poet, the painter, or the sculptor has, by common consent, reached the very summit of his art, and on which there is only one universal verdict of applause. Such are the 'Madonna di San Sisto,' the 'Venus of Milo,' Milton's 'Lycidas,' and Wordsworth's 'Ode on the Intimations of Immortality.' And such, to speak of an art which is not less great or abounding in masterpieces than either of the others, is the E-flat concerto of Beethoven." This witness is true; and we may take it as a universal verdict, strengthened by the silent testimony of the composer himself. That great suspicion attaches to an author's estimate of his own works, a long catalogue of examples might be cited to prove. But, after making due allowance on this score, the fact is significant that Beethoven never succeeded in giving his fifth concerto a successor. In all other departments, that of opera



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excepted, he labored to the end, even contemplating a tenth symphony; but, while in the plenitude of power, he ceased to write pianoforte concertos. Did he feel, on trial, that all had been done that could be done,—that his latest work might go forth as, in its way, the ultimate expression of his genius? And may we regard the fact as the master's own most powerful evidence to the splendor of his achievement?

In beginning the first movement,—*allegro*, E-flat,—C,—Beethoven departs farther than into the concerto G (No. 4) from the orthodox rule which that work was the first to break. There, as no amateur requires telling, the solo instrument starts with an announcement of the leading theme, after which the *tutti* follows in regular form. Here the pianoforte, instead of merely giving a "cue" for the orchestra to follow, enters in regal style, asserting its distinctive genius and character by sweeping *arpeggios* and

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rushing scale passages, which extend from end to end of the keyboard. Nothing can be more grandiose and important. Undoubtedly, Hauptmann is, to a certain extent, right when he styles the concerto a "symphony with pianoforte obligato"; but, at the outset, there can be no question as to which is supreme, the solo instrument or the orchestra. The pianoforte dominates; and we bear the fact in mind even when, as after the introductory bars, it is for a long time silent. All the leading themes are unfolded by the *tutti*, and in this connection should be noticed, beginning with the principal given out by the first violins. The first subject having been repeated by the wind, the violins develop it further; and, shortly after, the second theme enters in E-flat minor, to afford not only a happy contrast, but an interesting example of the employment of one rhythm in the melody and another in the accompaniment. Subsequent to the repetition of this subject by the wind, imitative use is made of the "turn" in the opening bar of the first motive, which should be remembered as supplying the key to some important parts of the movement. Another feature worthy of note is the beautiful subsidiary theme (violins). At this point, the pianoforte, after a brilliant chromatic scale passage, gives out with emphasis the first bars of the leading theme, which supplies material for a brief solo prior to the enunciation of its subordinate. The fantasia portion of the movement now begins, use being chiefly made of passages from the leading theme. Much of high interest in this development must be reluctantly passed. Following the remarkable sequential passages, familiar to musicians, is a brilliant cadenza for the pianoforte, leading to the reappearance of all the subjects in order. The cadenza is approached in grandiloquent style, orchestral passages in march rhythm being interspersed with brilliant *arpeggios* for the solo. Beethoven, however, does not leave the performer to extemporize a cadence of his own, but gives the following express direction, "Non si fa una Cadenza, mas' attaca subito il seguente." The sequel is entirely

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novel in character, being really a cadence with orchestral accompaniment, the horns having the second subject, while the strings make repeated allusions to the first. Eventually, the entire orchestra joins, and so the movement advances in triumph to its *coda*. Such, in merest outline, is this magnificent *allegro*. Pope somewhere observes: —

> "Whoever thinks a faultless piece to see
> Thinks what ne'er was, nor is, nor e'er shall be."

Pope is wrong.

Adagio un poco mosso (B major, C). Musicians will not require to be told that the key of this movement has a near relationship, enharmonically, to that of the preceding *allegro;* nor need it be pointed out that the change, taken together with the character of the opening theme, secures a very impressive effect. We look for a real Beethoven *adagio* when a solemn *meaning* subject falls upon the ear. With unfailing grace and beauty, the pianoforte proceeds to vary this theme, till at last it slowly dies away on a tonic pedal. The return to E-flat and its sequel, introductory to the final movement, and suggestive of its leading theme, is one of the master's characteristic surprises.

After this "pause," the rondo (*allegro*, E-flat, 6–8) is at once attacked by the pianoforte in most spirited fashion. The brilliant, exciting, and masterly development of the subjects cannot, out of regard for exigencies of space, be here shown. It is necessary, however, to draw attention to the remarkable episode for pianoforte and drum which leads directly to the *coda*. Students of Beethoven well know his partiality for the *tympani*, and that he was the first to bestow upon them the dignity of a solo instrument. The present is an admirable instance of such favor, the drums sustaining the rhythm of the horns and trumpets, while the pianoforte, *diminuendo* and *ritardando*, has a sequence of chords. The *coda* is short, but emphatic, putting a worthy climax to a glorious work. (London Philharmonic Society programme.)

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Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1. Saint-Saens.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus

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number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.:—

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."

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Symphony No. 4, in G major. **Dvorak.**

Allegro con brio.
Adagio.
Allegretto grazioso.
Finale ; Allegro ma non troppo.

This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra in Boston last week. It is the latest symphonic composition of Dvôrák's, was completed last year, and performed under Hans Richter's direction in both Vienna and London with much success.

First Movement.

The first movement, *allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into

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a bright *motif* in G major, given out by the flute, and after a tremendous *crescendo* brought forth by the full orchestra *fortissimo.*

Contrary to the prevalent custom in symphonic works to introduce an extended elaboration between the first and second principal themes, in this work Dvôrák, after a short independent passage of ten bars, glides into the second theme in B minor, followed by a third principal *motif* in B major. Then the composer begins, without the usual repetition of the first part, to work out the melancholy introductory *motif* of the movement, which is developed to a strong climax; then follows the first principal subject, given out *pianissimo* by the English horn, and after the repetition of the second theme in G major, the movement comes to a brilliant close with full orchestra.

Second Movement.

Adagio. There occurs a musical curiosity in this movement in that the principal themes are invariably brought forward in the main keys of C minor and C major, only being interrupted by short modulations in another key.

Third Movement.

Allegretto grazioso. A dainty *motif* assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet in rapid sixteenth triplets. When the first theme appears the second time, the situation is changed, the wood-wind taking the melody and the violins playing a counter melody. In the place of the usual trio of the *scherzo* there comes another bright, lofty theme in G major, which, after the first sixteen bars, is taken up by the strings *forte.* After being twice

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repeated with slight changes in the orchestration, a return is made to the first subject in G minor, leading to a *coda molto vivace* in G major, bringing the movement to a rapid close after the fashion of a Slavonic dance.

Fourth Movement.

Finale; Allegro ma non troppo. The last movement opens with a fanfare by the trumpets, then assumes the form of a theme with variations, but interpreted with more freedom than is customary. The first theme of this movement has such a striking resemblance to the main subject of the opening movement as to suggest that it was intentional.

For the second theme the composer uses a rather rhythmical *motif* in C minor, assigned to the oboes and clarinets, which he works out with a bold harmonic freedom and a great array of orchestral effects. After thus attaining a brilliant climax, there follows a descent to the simple first *motif*, played *pianissimo* by the 'cellos. After a second repetition of this theme with variations, the movement ends with a brilliant *coda.*

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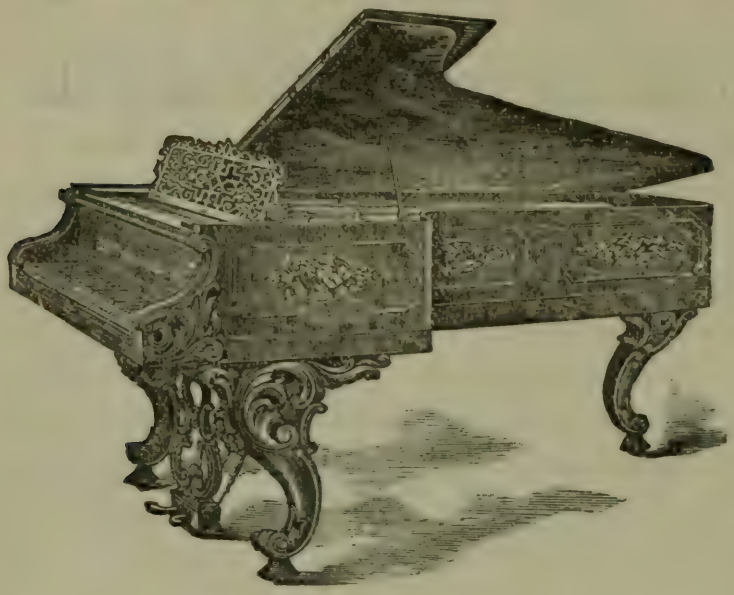
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Mr. ARTHUR NIKISCH, Conductor.

Fifth Concert, Wednesday Evening, April 27, At Eight.

PROGRAMME.

Liszt – – – – – – – – – – "Les Preludes"

Massenet – – – – – – – – Aria from "Herodiade"
Mrs. HENSCHEL.

Wagner – Introduction to Act III., Dance of Apprentices, Procession of Mastersingers, and Homage to Hans Sachs, from "Die Meistersinger"

Wagner – Fantasy from Act II. "Tannhaeuser," "Blich ich umher"
Mr. HENSCHEL.

Goetz – – – – – – – Duet from "Taming of the Shrew"
Mr. and Mrs. HENSCHEL.

Beethoven – – – – – – – – Symphony in A, No. 7

Poco sostenuto; Vivace.
Allegretto.
Presto; Assai meno presto; Tempo primo.
Allegro con brio.

Soloists, Mr. and Mrs. GEORG HENSCHEL.

A list of the works performed in these Concerts during the present season may be found on page 23

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ymphonic Poem, "Les Preludes." Liszt, 1811-1886.

(*D'après Lamartine.*)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the

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New Series begun November, 1891.

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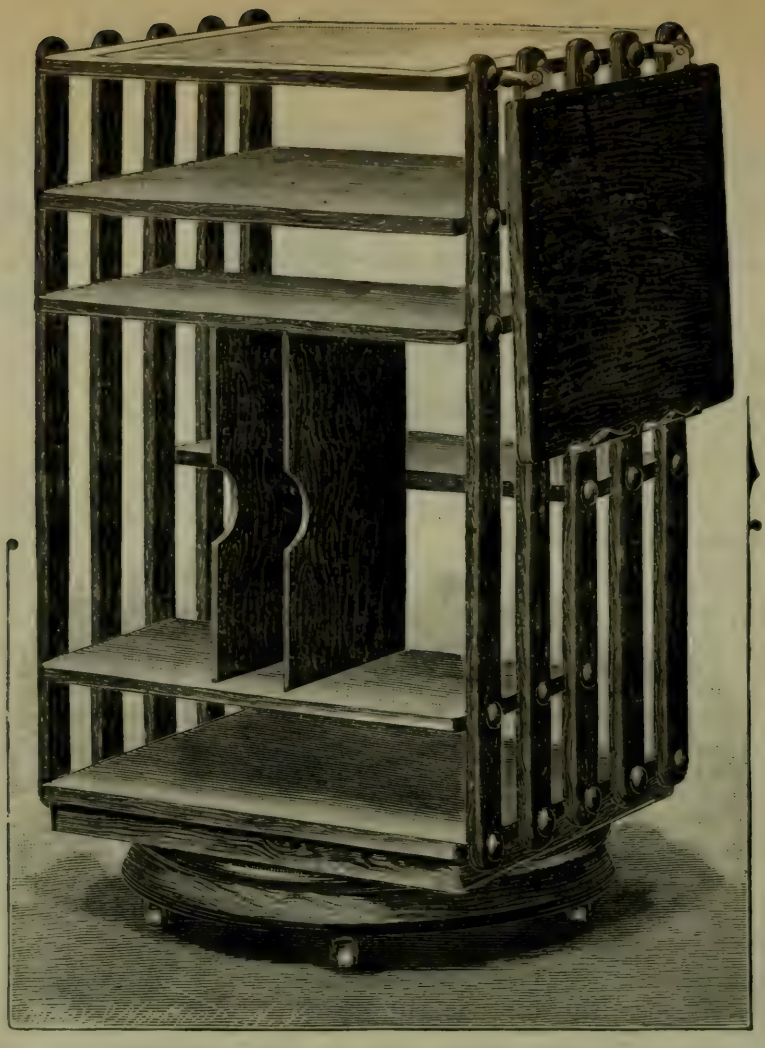
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trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections: —

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violas and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

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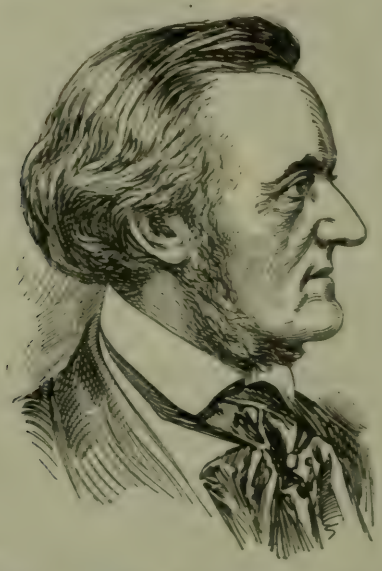
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Aria from "Herodiade." **Massenet, 1842.**

He whose speech cures every pain, the Prophet, is here! To him I am going! He is gentle, he is good, his speech is calming. He speaks: all is quiet; more lightly over the plain the listening air passes noiselessly by. He speaks! Ah! when will he return? when can I hear him? I suffered; I was alone, and my heart was calmed when hearing his melodious and tender voice. Prophet, well beloved, how can I live without thee? It was there, in the desert, where the wondering throng had followed in his steps, that once he welcomed me, a deserted child, and opened his arms to me!



Introduction to Act III., Dance of the Apprentices, Procession of the Masters, and Homage to Sachs, from "Die Meistersinger." **Wagner.**

"Die Meistersinger von Nürnberg," a comic opera in three acts, words and music by Richard Wagner, was produced at the Court Theatre, Munich, under the direction of Hans von Bülow, June 21, 1868.

The orchestral selection from this work played to-day comes entirely out of the third act, which comprises the contest of song according to the rules

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of the mastersingers,— the defeat of Beckmesser, the victory of Walther, to whom falls the hand of Eva, and the festival at which the award is made by Hans Sachs. Of the four chosen pieces, the first precedes the rise of the curtain, the second accompanies the Dance of the Apprentices in the closing Festival Scene, the third is the music to which the mastersingers enter on the same occasion, the fourth being the strain wherein Hans Sachs is saluted as the pride and honor of the famous city.

The orchestral introduction follows a very tumultuous street scene at the end of Act II., by which contrast its quiet, meditative character is much enhanced, and the value of the music emphasized as an appropriate prelude to the reflective monologue of Hans Sachs, who, when the curtain rises, appears seated in his shop, with a large volume open on his knees. As usual in Wagner's lyric dramas, the themes employed are intimately connected with the personages and circumstances of the story. The first subject, for example, given out by the violoncellos and taken up by the acuter strings, is that which presently becomes prominent in the cobbler-poet's monologue: "Wahn! Wahn! Ueberall Wahn!" From this we pass to an old Lutheran chorale, "Wach' auf," introduced by the bassoons and all the brass, in anticipation of its use when the people salute Hans Sachs as chief judge at the song-tournament. This may be called the chief motive of the introduction; but the composer takes care, during its course, to attend it with incidental and subordinate themes (strings), which, as they bear upon other points in the drama, add to the significance of the movement. This is cleverly done by taking advantage of the interlude often played in Germany between the phrases of a chorale. It is true that here the interlude is longer than the chorale itself, but the principle is identical. Wagner makes it up of two themes, one taken from the "Schuster-lied," or Cobbler's Song, the other being an important accompanying passage in Walther's "Probe-lied." At the end of the chorale, the subject of Sachs's monologue returns for fuller treatment, the movement ending therewith as tranquilly as it began.



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The chief musical feature of the introduction places it among examples of that polyphonic method which Wagner cultivated to so great an extent

As already pointed out, the "Dance of Apprentices" (*Mässiges Walzer Zeitmass*, B-flat) is an incident of the fête with which the action of the drama closes. It follows the gathering of the trade-guilds, and precedes the entrance of the mastersingers. A few incidental vocal passages occur in the opening bars of the dance, but these are omitted without loss. As regards the orchestral music, it will be understood that no description is required. Let us say, however, that even here the composer does not altogether forswear polyphony. He makes a conspicuous feature of two simultaneous themes, at the same time scoring heavily, and of set purpose ignoring the delicacy of effect usually associated with Terpsichorean music. But the waltz is full of *entrain*,—it might even be termed dance-compelling.

The procession of the mastersingers immediately follows the dance. It is a *moderato* in C major, scored for the usual orchestra, with the

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addition of a third trumpet, bass tuba, and harp. The character of the music is festive, according to the conventional idea as expressed in *fanfares*, and such like, for the brass. But the movement has a more particular significance, represented by the quaint scholastic motive which stands at the beginning of the well-known overture, and accompanies the mastersingers all through the work. While this forms the staple of the march, there are various incidental passages that add to the interest. One such occurs as the banner of King David appears on the scene. At this point, the harp strikes in with a broad theme in full harmony; and the general expression becomes in the highest degree jubilant.

In the "Homage to Sachs" we have a sequel to the foregoing which will at once be understood, since nearly all the themes are of those which play a familiar part in the drama. Enough that with this extract the selection comes to an imposing end. (J. B.)

Fantasy from Act II., "Tannhaeuser," "Blich ich umher." **Wagner, 1813-1883.**

Gazing around upon this fair assembly,
How doth the heart expand to see the scene!
These gallant heroes, valiant, wise, and gentle,—
A stately forest, soaring fresh and green,—
And blooming by their side in sweet perfection,
I see a wreath of dames and maidens fair:
Their blended glories dazzle the beholder,
My song is mute before this vision rare.
I raised my eyes to one whose starry splendor
In this bright heaven with mild effulgence beams,
And, gazing on that pure and tender radiance,
My heart was sunk in prayerful, holy dreams.
And, lo! the source of all delight and power
Was then unto my listening soul revealed,
From whose unfathomed depths all joy doth shower
The tender balm in which all grief is healed.

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Oh, never may I dim its limpid waters,
Or rashly trouble them with wild desires!
I'll worship thee, kneeling, with soul devoted,
To live and die for thee my heart aspires.
I know not if these feeble words can render
What I have felt of love both true and tender.

ENTR'ACTE.

It is not generally known that Lohengrin's story of the "Holy Grail" and of his own mission, as now represented on the stage, is not the original version given it by Wagner. At a recent meeting of the Munich Wagner Society a fragment which Wagner had at first intended to supplement the present version, but which later on was eliminated from all printed scores by his own order, was sung by Franz Nachbaur.

After the "Knight of the Holy Grail" has finished the first part of his narration with the well-known words,

"My father, Percival, gloriously reigneth,
His knight am I, and Lohengrin my name,"

in this original version follows the motive of the Holy Grail in richest orchestration. Then the full chorus takes up the same motive, text and treatment being similar to that of the splendid chorus that greets the arrival of Lohengrin in the first act. After that Lohengrin himself, the orchestra having meanwhile modulated from A to A-flat major, continues with the following beautiful lines, which have been translated from the original German by Mr. John P. Jackson: —

Now I will tell the reason I came hither:
There in the temple of our home, the blest,

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We heard lamentings, borne by zephyrs thither,
And knew they came from maiden pure, oppressed.

Unto the Grail as we in prayer appealed,
Where should we send a champion good and true,
Upon the flood the answer was revealed,—
We saw a Swan,—a boat it onward drew.

The Swan's true nature then the King observing,
Took it in service as the Word saith well:
Who for a year shall serve the Grail, unswerving,
Shall be released from magic's art and spell.

The Swan should guide me, we were then directed
Unto the place whence came the sad appeal;
For through the Grail I champion was elected
For her whom Heaven should to my gaze reveal.

Through swelling rivers, o'er the raging ocean,
The faithful Swan sailed on toward your land
And wearied not in fearingless devotion,
Till ye all saw me here among you stand

Musical Courier.

Duet from the "Taming of the Shrew." **Goetz**

Petruchio. (*In a playful tone.*)
Come, Kate, my dearest! 'Tis so warm at home,
The silver moon invites us forth to roam.

Katherine. The sun now shines with mid-day heat,
But yet to please thee, yes! The moon is shining o'er us!

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Petruchio. The moon! my dearest! thou hast thy reason yet!
Bethink thee now! the day is half before us.
Say, thou dost not mean that now the moon is shining?

Katherine. I mean it not.
Mine eyes with tears are blinded, I see not clearly.
This alone is clear: I am myself no longer what I was!
At last is tamed the shrewish maiden's haughtiness.
A wife's far fairer honor is what I long for.
I see what thou hast meant by all thy joking.
Do what thou wilt with me, I am thy wife,
And thine I am for life!

Petruchio. Enough, my dearest wife! The test is ended,
And all these juggler's tricks away we send.
To help thee has thy noble reason tended,
And now we both have reached a happy end.

Katherine. O what exceeding joy! O happy end!

Katherine. I wished I could hate thee, and from thee sever.

Petruchio. And now thou art mine own forever!

Katherine. The heart that vexed thee deep sorrow is feeling.

Petruchio. And at this moment has met with its healing.

Katherine. Then joking and teasing away we send,

Both. And put to our sorrows their longed-for end.

Both. What rest to the weary once more to have gladness,
When sunlight returning drives far cloudy sadness.
Such power as love has is nowhere found,
By love is creation together bound!

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Symphony No. 7, in A. **Beethoven, 1770-1827.**

Poco sostenuto (*vivace*).
Allegretto.
Presto (*presto meno assai*).
Finale (*allegro con brio*).

Beethoven's seventh symphony followed the sixth ("Pastoral") after an interval of four years. Beethoven has left no record of his purpose when composing it. We know he valued it highly, for in his correspondence he refers to it,— an exceptional happening. In a letter to Salomon, he remarks, "The Grand Symphony in A, one of my very best." To Neate, he says, "Among my best works which I can boldly say of the symphony in A." Commentators, who by reason of their intimate study of Beethoven are authorities, disagree in interpreting the seventh symphony, whose composer has given them no key. Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn from the same scene of village mirth that suggested the dance in the "Pastoral" symphony. Lenz looks on the symphony and its companion, the eighth, as one result of the military enthusiasm which produced the 'Battle of Vittoria" symphony, and, as Grove says, "bends and warps every passage to give it a warlike intention." Marx sees in the work

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Moorish knighthood; Oubibicheff, a masked ball; Bischoff,* a sequel to the "Pastoral"; Ambros sides with Berlioz, while Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.† So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Grove's description is as follows: —

"The programme consisted of three numbers: the symphony in A, described as 'entirely new'; two marches performed by Mälzel's mechanical trumpet with full orchestral accompaniment; and a second grand instru-

*For a performance of the seventh symphony in Düsseldorf, in 1860, L. Bischoff wrote a "programme," of which the following is a translation: 'To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter presents us, in a series of tone-pictures, with the blossoming of the spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders (*allegretto*) a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear: 'Dry your tears: youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes, and shalms again summon (*scherzo*) all to the merry dance. . . .

"Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds which lie on the horizon, the hilltops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fulness of the hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

† Here is the version of a humorist which appeared in 1825 in a German musical paper called *Cæcilia*: "When the symphony was first performed, most diverse speculations were rife respecting the meaning of the work. Some said Beethoven had sought to illustrate no particular programme, others that he had endeavored to musically portray the spirit of the age, while some suggested that it was the impression resulting from a visit to a lunatic asylum. For my part, it seems to imply the following ideas: The opening bars announce a marriage to be celebrated with much pomp. The *poco sostenuto* represents the opening of the doors of the grand reception-rooms after the ceremony, the ascending and descending passages of the strings the finishing touches of the servants to the banquet, the double basses evidently are the aged parents, who make a final tour of inspection around the rooms. With the *vivace*, the guests begin to arrive. All the variety of face and costume, each grotesque or beautiful, is here fully and admirably expressed by the music. The next movement, the *allegretto*, is a perfect picture of the nuptial ceremony. The phrases of the violoncellos represent the touching address by the priest, and the rest of the movement consists of the termination of the mass and the felicitations of the guests. In the third movement (*presto*) Venus and Bacchus reign supreme. By the time the *allegro con brio* is reached, the guests have completely lost their heads. The measure is that of a common dance tune, from which all grace is absent. Bacchus rules, disputes arise, and blows are exchanged. Suddenly the dance is interrupted by a terrific 'Hurrah!' After this comes a short lull; but the festive dance is soon resumed, and increases in wildness till tables are upset, candelabra broken, and the utmost disorder prevails,— accident clearly set forth by a motive given out by the double basses. In short, the *fête* terminates in a wild orgy, from which only a few strong heads escaped."

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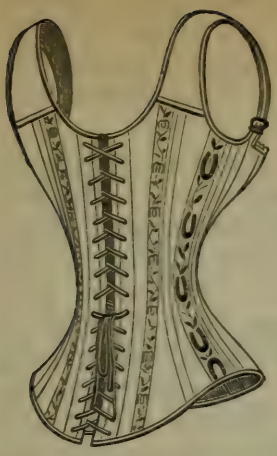
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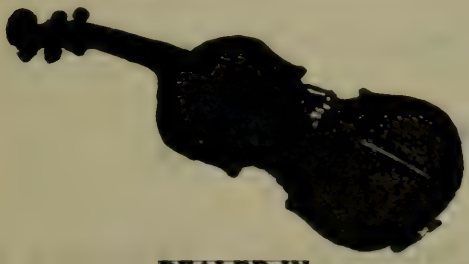
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mental composition by 'Herr Van Beethoven,' the so-called Battle of Vittoria," op. 91. Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf, and heard what was going on around him with great difficulty.

"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio, which he first introduced into his fourth symphony; and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

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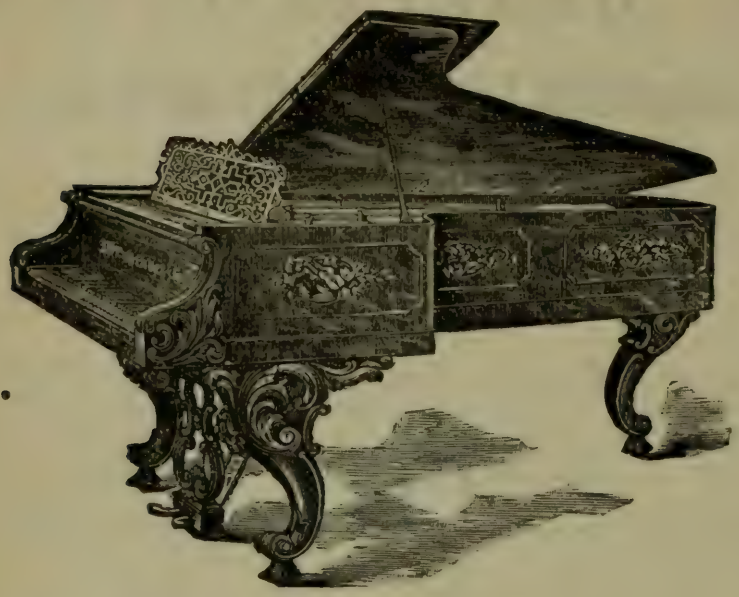
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Bach. Præludium, Adagio, and Gavotte.
Violoncello Solo, "Sarabande."

Beethoven. Overture, "Leonore," No. 3.
Concerto for Pianoforte in E-flat.
Symphony No. 7, in A, op. 92.

Berlioz. "Pilgrim's March" from Symphony "Harold in Italy."

Bungert. Song, "Amore e Luce."

Chopin. Piano Solo, "Nocturne."

Delibes. Song, "Regrets."

Dvorak. Symphony No. 4, in G major.

Ferrari. Song, "A une Fiancée."

Goetz. Duet from "Taming of the Shrew."

Gounod. Aria from the "Queen of Sheba."

Goldmark. Symphony, "Rustic Wedding."

Liszt. Song, "Mignon."
Symphonic Poem, "Les Préludes."

Massenet. Air from "Herodiade."
Song, "Bonne Nuit."

Popper. Violoncello Solo, "Spinnlied."

Saint-Saens. Aria, "O Love, aid thou me," from "Samson and Dalila."
Rondo Capriccioso for Violin.
Symphonic Poem, "Le Rouet d'Omphale."

Schubert. Piano Solo, "Impromptu."

Schumann. Overture, Scherzo, and Finale.
Song, "Frühlingsnacht."

Strauss, Richard. Song, "Ständchen."

Strauss–Tausig. Piano Solo, "Man lebt nur einmal."

Tschaikowsky. Suite, op. 55.

Wagner. Aria, "O Lovely Halls," from "Tannhäuser."
Fantasy, "Blich ich umher," from Act II., "Tannhäuser."
Prelude, "Die Meistersinger."
Prelude to "Parsifal."
A "Faust" Overture.
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Tuesday Evening, May 3, 1892, At Eight.

PROGRAMME.

Berlioz – – – – – – Overture, "Benvenuto Cellini"

Chopin – – – – Concerto for Pianoforte in E minor, Op. 11

Allegro maestoso.
Romance – larghetto.
Rondo vivace.

Mr. D'ALBERT.

Wagner – – – – – – – Prelude, "Lohengrin"

Tschaikowsky – Last Movement (Theme with Variations) from Suite, Op. 55

Soli for Violoncello.

a Chopin – – – – – – – – – – – Nocturne
b Schubert – – – – – – – – – – Moment Musical
c Klengel – – – – – – – – – – – Capriccio

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Dvorak – – – – – – Symphony No. 4, in G major

Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.

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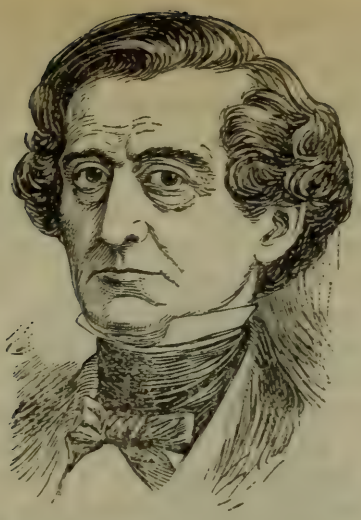
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Overture, "Benvenuto Cellini," Op. 23. **Berlioz.**

Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently; and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

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"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, obo , and clarinet in semi-quavers. Its treatment in this manner, which occueies a considerable space, is at length brought to a tonic full close; and, apafter sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,—technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone

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in crochets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is one known as "Le Carnaval Romain."



Concerto for Pianoforte, in E minor, Op. 11. **Chopin, 1809-1849.**

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score: . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

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mazourkas, *waltzes*, and *polonaises*, he says, "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest, and movements of surprising grandeur of thought."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense. It was, strange to say, one of the early works of Chopin; and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter-melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely."



Last Movement (Theme with Variations) from Suite, Op. 55. **Tschaikowsky.**

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed nose and mouth, fresh complexion, and mustache with its upturned points, give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which displays the technique of the master to the greatest advantage.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation 1.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison, while the wind instruments, in octaves and two parts, have a counterpoint above it.

Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semi-quavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

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Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12.

Finale: Polacca.

Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

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A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper.

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With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the



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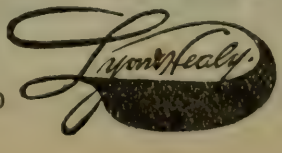
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most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that



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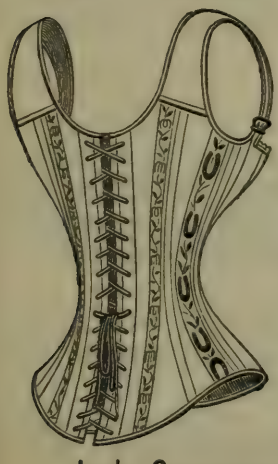
he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."—*From advance sheets of translation and reproduction of the Subscription Edition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*



Symphony No. 4, in G Major. **Dvorak.**

Allegro con brio.
Adagio.
Allegretto grazioso.
Finale; Allegro ma non troppo.

This work was played for the first time in this country at the concerts of the Boston Symphony Orchestra in Boston Feb. 26 and 27, 1892.



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It is the latest symphonic composition of Dvôrák's, was completed last year, and performed under Hans Richter's direction in both Vienna and London with much success.

First Movement.

The first movement, *allegro con brio*, begins with a rather melancholy theme in G minor, played by the 'cellos and horns, which soon develops into a bright *motif* in G major, given out by the flute, and after a tremendous *crescendo* brought forth by the full orchestra *fortissimo*.

There is a very prevalent custom in symphonic works to introduce an extended elaboration between the first and second principal themes; but in this work Dvôrák, after a short independent passage of ten bars, glides into the second theme in B minor, followed by a third principal *motif* in B major. Then the composer begins, without repetition of all the themes, to work out the melancholy introductory *motif* of the movement, which is developed to a strong climax and then follows the first principal subject, given out *pianissimo* by the English horn. After the usual repetition of the second theme in G major, the movement comes to a brilliant close with full orchestra.

Second Movement.

Adagio. There occurs a musical curiosity in this movement in that the principal themes are invariably brought forward in the main keys of C minor and C major, only being interrupted by short modulations in another key.

Third Movement.

Allegretto grazioso. A dainty *motif* assigned to the violins begins this movement, with an accompaniment of lofty figures by the flute and clarinet in rapid sixteenth triplets. When the first theme appears the second time, the situation is changed, the wood-wind taking the melody and the violins playing a counter melody. In the place of the usual trio of the *scherzo* there comes another bright, lofty theme in G major, which, after the first sixteen bars, is taken up by the entire string band *forte*. After being twice repeated with slight changes in the orchestration, a return is made to the first subject in G minor, leading to a *coda molto vivace* in G major, bringing the movement to a rapid close after the fashion of a Slavonic dance.

Fourth Movement.

Finale; Allegro ma non troppo. The last movement opens with a fanfare by the trumpets, then assumes the form of a theme with variations, but interpreted with more freedom than is customary. The first theme of this movement has such a striking resemblance to the first subject of the opening movement as to suggest that it was intentional.

For the second theme the composer uses a rather rhythmical *motif* in C minor, assigned to the oboes and clarinets, which he works out with a bold harmonic freedom and a great array of orchestral effects. After thus attaining a brilliant climax, there follows a descent to the simple first *motif*, played *pianissimo* by the 'cellos. After a second repetition of this theme with variations, the movement ends with a brilliant *coda*.

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Overture, "Tannhaeuser." **Wagner, 1813-1883.**

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he first conceived the idea of "Tannhäuser." The first performance of the opera occurred at Dresden, Oct. 20, 1845.

Liszt's efforts to worthily produce the work at Weimar, the great success which attended them, and Wagner's grateful recognition of Liszt's services are matters of history. The first Weimar performance "took place on a Sunday, and the students of the University of Jena were present in full force. Ignoring royalty, they burst out into boisterous and continued applause; but, as the opera was long and they had to get back to the university, they left before the end. As soon as the students disappeared, a perfect storm of hisses burst forth. Liszt's blood was up; and, flinging down his music-book, he turned around, faced the audience with defiance, and raising his long, bony arms, covered with white gloves, he began to clap with all his might. The hisses were redoubled, the lights turned out, and the audience dispersed in an uproar. Several times afterwards similar scenes occurred. At these 'scenes' the princess used to applaud rapturously, while all the rest of the audience hissed; and Liszt and the princess continued the fight till Wagner triumphed."

The following is Wagner's own account of the poetical purport of the "Tannhäuser" overture:—

"At the commencement the orchestra represents the songs of pilgrims, which, as it approaches, grows louder and louder, and at length recedes. It is twilight. As night comes on, magical phenomena present themselves. A roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance. These are the seductive magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desire. Attracted by these enticing phenomena, a tall and manly figure approaches: it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song, as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural power of vision, he perceives, in the dim seductive light spread out before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of Sirens promising to the brave the fulfilment of his wildest wishes. It is Venus herself whom he sees before him. He is drawn into the presence of the goddess,

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and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of Venusberg is revealed to him in its fullest brightness; boisterous shouts of wild delight re-echo on every side; Bacchantes rush hither and thither in their drunken revels, and, dragging Tannhäuser into their giddy dance, deliver him over to the goddess, who carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses, and their commotion ceases. A voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing profane magic spell had shown itself, and which now again is overshadowed by darkness. Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer and day succeeds to night, that whirring and murmuring in the air which but just now sounded to us like the horrible wail of the damned give way to more joyful strains, till at last, when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that is and lives salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at Tannhäuser's release from the curse of the unholiness of the Venusberg. Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting kiss of Love."



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The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it — opening *allegro*, *adagio*, *scherzando*, and *finale* — are fused into one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto,— that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps "a rhapsody" would be the most appropriate title for it.—*E. D.*



Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1. Saint-Saens, 1835.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral

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manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.:—

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."
2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."
3. "Omphale deriding the vain efforts of the hero."

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Face: Portrait of Richard Wagner.

Reverse: (from an original sketch by Prof. Adolph Schmitz, of Dusseldorf): representation of the principal characters in Wagner's works. On the right, the Hollander, Lohengrin, Tannhäuser, Hans Sachs and Tristan; on the left, Brunhilda, Wotan, Siegfried and the Rhinedaughters.

A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he

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always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three

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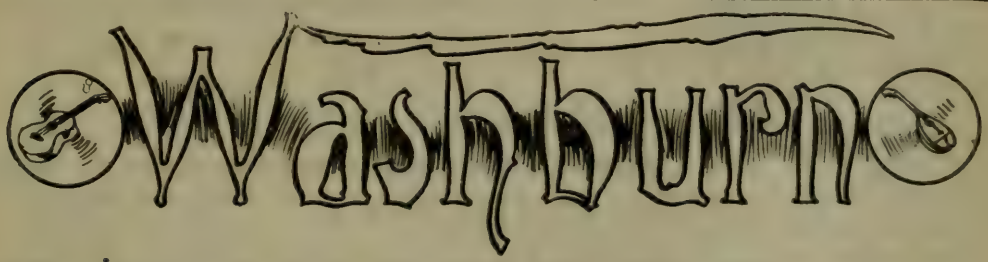
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whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on



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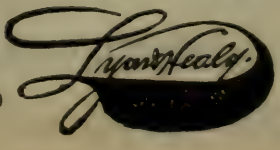
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Symphony No. 2, in D, op. 73. **Brahms.**

Allegro ma non troppo.
Adagio non troppo.
Allegretto grazioso.
Finale; Allegro con spirito.

Johannes Brahms,' the son of a Hamburg double-bass player, did not, like many German composers, begin his musical career by writing a sym-



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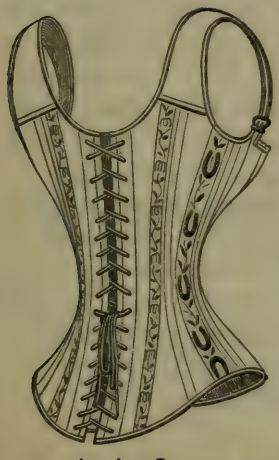
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phony which should continue the immortal work of Beethoven. He possessed his soul in patience. His chamber music, songs, and choral works had made him famous before he essayed symphonic writing; and his first symphony bears the opus number 68.

The second symphony was given in Vienna for the first time in 1878. On that occasion a most appreciative notice was written by Dr. Eduard Hanslick, and a few extracts from it may be of present interest: —

"It is well known that Wagner and his followers go so far as to not only deny the possibility of anything new in the symphonic form,— *i.e.*, new after Beethoven,— but they reject the very right of existence of absolute instrumental music. The symphony, they say, is now superfluous, since Wagner has transplanted it into the opera; only Liszt's symphonic poems in one movement and with a determined poetical programme have vitality in modern musical-world-contemplation. Now, if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, no refutation can be more complete and brilliant than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described in brief as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor, and on the other is deepened to meditative seriousness. The first movement, which, without further introduction, begins immediately with a mellow and dusky horn theme, has something of the serenade character; and this impression is still further strengthened in the *scherzo* and the *finale*. The first movement, an *allegro moderato* in 3-4, immerses us in a clear wave of melody, upon which we balance ourselves, refreshed, and undisturbed by two slight Mendelssohnian reminiscences that emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty, and a broad, singing *adagio* in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason un-



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doubtedly it makes a less profound impression upon the public than do the other movements. The *scherzo* is thoroughly delightful in its graceful movement in *menuet tempo*, which is twice interrupted by a *presto* in 2-4, flashing spark-like for a moment. The *finale*, in D major, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school: Mozart blood flows in its veins. This symphony is rather a contrast than a companion to the first of Brahms; and so it appeals to the public. The hearer is affected by the first symphony, as though he read a scientific book, full of deep philosophical thought and mysterious perspectives. Brahms's inclination to cover up, or do away with, whatever might seem an 'effect,' is carried to squeamishness in the symphony in C. The hearer cannot possibly grasp all the motives or the divisions of motives, which, however, slumber there as flowers beneath the snow or float as distant points of light beyond the clouds. It is true that the second symphony does not contain a movement of such noble pathos as the *finale* of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and, if the thematic work in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing and more spontaneous, and their development more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim our joy too loudly that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

They write this way in Germany; and even Hanslick, with all his acumen and his sense of humor, cannot break away from the traditions that German critics still respect. It may be of interest to compare with Hanslick's swollen style the little sketch of the symphony made by Hugues Imbert, who, although he is a Frenchman, is a warm admirer of Brahms:—

"The second symphony, which was played at the Popular Concerts in Paris Nov. 21, 1880, and at the Paris Conservatory Concerts Dec. 19 of the same year, does not in any way deserve the reproach made against it by Victor Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is *childish!* It is true that the first movement contains some dissonances that, after a first hearing, are piquant and not at all disagreeable. The peroration, the fifty last measures of this *allegro*, is of a pathetic serenity; and it may be compared with that of the first movement of the two sextets for strings. The *adagio* is built upon the plan of several of the *adagios* of the last quartets of Beethoven: the same idea, tinged with the deepest melancholy, is led about in different tonalities and different rhythms. The *scherzo* is one of the most delightful caprices imaginable. The first trio with its biting *staccati*, and the second with its rapid movement, are only the mother-idea of the *scherzo*, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the *finale*, an admirable masterpiece."

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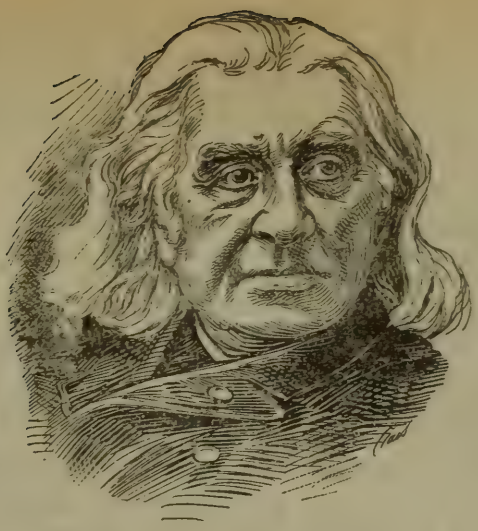
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Symphonic Poem, "Les Preludes." **Liszt, 1811-1886.**

(*D'après Lamartine.*)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus:—

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the

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trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections: —

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violas and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

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Franz Liszt, in his two concertos, in his remarkable sonata in B minor, and in many of his Poemes Symphoniques, has followed closely in the wake of Weber as regards the fusion of the various movements into one continuous whole; and, to do this more effectively, he has systematically made use of what may be called a metamorphosis of themes,—a manner of procedure which dates from Beethoven, who makes use of it with astounding ingenuity in his thirty-three variations, in the final movements of the "Eroica" and the ninth symphonies, in some of the later quartets, and elsewhere. By means of this metamorphosis, the poetic unity of the whole musical tissue is made apparent, spite of very great diversity of details; and Coleridge's attempt at a definition of poetic beauty — unity in multeity — is carried out to the letter.

The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it — opening *allegro*, *adagio*, *scherzando*, and *finale* — are fused into one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto,—that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps "a rhapsody" would be the most appropriate title for it.—*E. D.*



Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1.
Saint-Saens, 1835.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Sym-

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phonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.:—

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."
2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."
3. "Omphale deriding the vain efforts of the hero."

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Reverse: (from an original sketch by Prof. Adolph Schmitz, of Dusseldorf): representation of the principal characters in Wagner's works. On the right, the Hollander, Lohengrin, Tannhäuser, Hans Sachs and Tristan; on the left, Brunhilda, Wotan, Siegfried and the Rhinedaughters.

A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he

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always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three

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whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on



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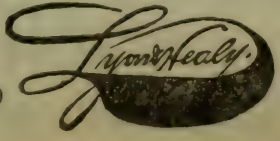
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scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation 1.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison, while the wind instruments, in octaves and two parts, have a counterpoint above it.

Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semi-quavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

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Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

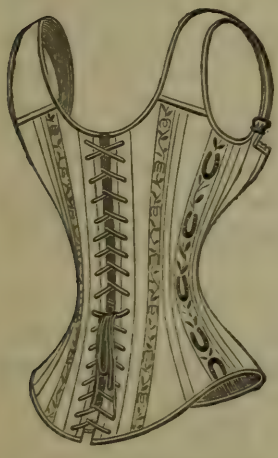
Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas



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and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

Variation 12.

Finale: Polacca.

Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.



Overture, "Oberon." **Weber, 1786-1826.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this the charming fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song, "From boyhood trained,"—which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

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Allegro.
Adagio un poco mosso.
Rondo (Allegro).

Schubert – – – – – – Unfinished Symphony in B minor
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Andante con moto.

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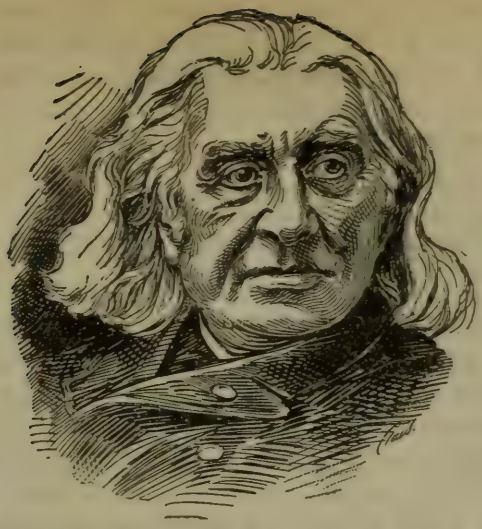
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Symphonic Poem, "Les Preludes." **Liszt, 1811-1886.**

(D'après Lamartine.)

This work, the third of Liszt's "Symphonic Poems," was begun at Marseilles in 1845, and finished at Weimar, five years later. Its first performance took place also at Weimar in 1854. As their generic name implies, all Liszt's compositions of the present class have an avowed poetic basis. That of the work now to be played is found in a passage from Lamartine's "Méditations Poétiques," placed by the composer himself at the head of his score. The passage in question may be rendered into English thus: —

"What is our life but a series of Preludes to that unknown song of which Death intones the first solemn note? Love constitutes the enchanting dawn of all existence; but where is an experience in which the first sensations of happiness are not disturbed by some storm, the deadly breath of which dispels its fond illusions, while blasting lightning burns up its altar? What cruelly wounded soul, when one of these tempests has passed away, does not seek to lull its memories in the sweet calm of country life? Nevertheless, man cannot long resign himself to the beneficent insipidity which at first charmed him in the bosom of nature; and, 'when the

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trumpet gives the signal of alarm,' he runs to the post of peril, whatever be the war that calls him to the ranks, so that he may recover in combat full consciousness of himself and entire possession of his powers."

"Les Préludes" may, taking the composer's indications of *tempo* as a guide, be divided in six sections: —

Andante (*strings, then flutes*).
Andante maestoso (*trombones and basses*).
Allegro ma non troppo (*violins and 'celli*).
Allegro tempestuoso (*violas and horns*).
Allegretto pastorale (*harp, then horns*).
Allegro marziale animato (*violins, then trumpets*).

These, however, are not "movements" in the sense of the word as it is used in connection with older forms of art. According to Mr. C. A. Barry, who is entitled to speak as an authority, they are "qualifications of the constituents of a complete organism, comprised within the space of a single movement." Symphonies proper are works in several movements. Symphonic poems, of the Liszt order, are works in one movement, containing several constituents variously qualified. The writer just quoted also remarks: "The form which he [Liszt] has devised for his symphonic poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent. The former may be described as consisting of (1) the exposition of the principal subjects, (2) their development, and (3) their recapitulation. For this Liszt has substituted (1) exposition, (2) development, and (3) further development, or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressive development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed."

With regard to the themes of "Les Préludes" and their treatment, it must suffice to state that the principal subject to be metamorphosed appears in the opening *andante*. This is developed in the *andante maestoso*, which also contains the second subject. The remaining sections deal variously with the themes thus set forth, ringing upon them ingenious changes which will sufficiently exercise the hearer's powers of attention. (Compiled from "London Symphony" programme.)

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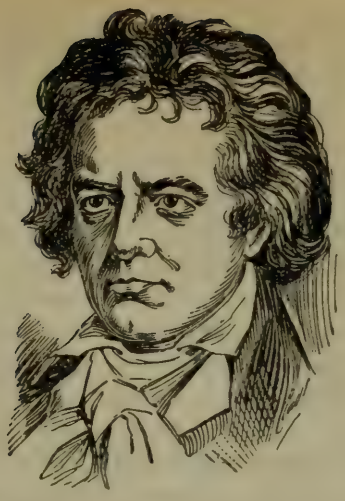
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Concerto for Pianforte, No. 5, in E-flat. **Beethoven, 1770-1827.**

Allegro.
Adagio un poco mosso.
Allegro.

The fifth, last, and greatest of Beethoven's concertos for the pianoforte was composed in 1809, and published in 1811, under the description "Grand Concert pour le Pianoforté, avec accompagnement de l'Orchestre, composé et dedié à Son Altesse Imperiale Rudolphe, Archiduc d'Autriche, etc., par L. van Beethoven. Œuv. 73." It was in 1811, also, that the work was first publicly played, the executant being Schneider, the place Leipzig. But the concerto's real début may be said to have occurred in Vienna, where, two months afterward, it was performed under Beethoven's own eyes — not in his hearing, unhappily — by the master's pupil, Carl Czerny. The occasion, inasmuch as it sought to aid a charity by means of a very miscellaneous entertainment, can hardly be considered worthy the grandest of all symphonies with pianoforte obligato; but such works are ever superior to circumstances, and the time was not long before the concerto found itself undisputed chief of all its kind. He must be bold, indeed, who would now venture to question the supremacy of this magnificent example of Beethoven's second manner.

"There are some works," writes Sir George Grove, "in which the poet, the painter, or the sculptor has, by common consent, reached the very summit of his art, and on which there is only one universal verdict of applause. Such are the 'Madonna di San Sisto,' the 'Venus of Milo,' Milton's 'Lycidas,' and Wordsworth's 'Ode on the Intimations of Immortality.' And such, to speak of an art which is not less great or abounding in masterpieces than either of the others, is the E-flat concerto of Beethoven." This witness is true; and we may take it as a universal verdict, strengthened by the silent testimony of the composer himself. That great suspicion attaches to an author's estimate of his own works, a long catalogue of examples might be cited to prove. But, after making due allowance on this score, the fact is significant that Beethoven never succeeded in giving his fifth concerto a successor. In all other departments, that of opera excepted, he labored to the end, even contemplating a tenth symphony;

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but, while in the plenitude of power, he ceased to write pianoforte concertos. Did he feel, on trial, that all had been done that could be done,—that his latest work might go forth as, in its way, the ultimate expression of his genius? And may we regard the fact as the master's own most powerful evidence to the splendor of his achievement?

In beginning the first movement,—*allegro*, E-flat, C,—Beethoven departs farther than into the concerto G (No. 4) from the orthodox rule which that work was the first to break. There, as no amateur requires telling, the solo instrument starts with announcement of the leading theme, after which the *tutti* follows in regular form. Here the pianoforte, instead of merely giving a "cue" for the orchestra to follow, enters in regal style, asserting its distinctive genius and character by sweeping *arpeggios* and rushing scale passages, which extend from end to end of the keyboard. Nothing can be more grandiose and important. Undoubtedly, Hauptmann is, to a certain extent, right when he styles the concerto a "symphony with pianoforte obligato"; but, at the outset, there can be no question as to which is supreme, the solo instrument or the orchestra. The pianoforte dominates; and we bear the fact in mind even when, as after the introductory bars, it is for a long time silent. All the leading themes are unfolded by the *tutti*, and in this connection should be noticed, beginning with the principal given out by the first violins. The first subject having been repeated by the wind, the violins develop it further; and, shortly after, the second theme enters in E-flat minor, to afford not only a happy contrast, but an interesting example of the employment of one rhythm in the melody and another in the accompaniment. Subsequent to the repetition of this subject by the wind, imitative use is made of the "turn" in the opening bar of the first motive, which should be remembered as supplying the key to some important parts of the movement. Another feature worthy of note is the beautiful subsidiary theme (violins). At this point, the pianoforte, after a brilliant chromatic scale passage, gives out with emphasis the first bars of the leading theme, which supplies material for a brief solo prior to the enunciation of its subordinate. The fantasia portion of the movement now begins, use being chiefly made of passages from the leading theme. Much of high interest in this development must be reluctantly passed. Following the remarkable sequential passages, familiar to musicians, is a brilliant cadenza for the pianoforte, leading to the reappearance of all the subjects

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in order. The cadenza is approached in grandiloquent style, orchestral passages in march rhythm being interspersed with brilliant *arpeggios* for the solo. Beethoven, however, does not leave the performer to extemporize a cadence of his own, but gives the following express direction, "Non si fa una Cadenza, ma s' attaca subito il seguente.' The sequel is entirely novel in character, being really a cadence with orchestral accompaniment, the horns having the second subject, while the strings make repeated allusions to the first. Eventually, the entire orchestra joins, and so the movement advances in triumph to its *coda*. Such, in merest outline, is this magnificent *allegro*. Pope somewhere observes: —

"Whoever thinks a faultless piece to see
Thinks what ne'er was, nor is, nor e'er shall be."

Pope is wrong.

Adagio un poco mosso (B major, C). Musicians will not require to be told that the key of this movement has a near relationship, enharmonically, to that of the preceding *allegro;* nor need it be pointed out that the change, taken together with the character of the opening theme, secures a very impressive effect. We look for a real Beethoven *adagio* when a solemn *meaning* subject falls upon the ear. With nnfailing grace and beauty, the pianoforte proceeds to vary this theme, till at last it slowly dies away on a tonic pedal. The return to E-flat and its sequel, introductory to the final movement, and suggestive of its leading theme, is one of the master's characteristic surprises.

After this "pause," the rondo (*allegro*, E-flat, 6-8) is at once attacked by the pianoforte in most spirited fashion. The brilliant, exciting, and masterly development of the subjects cannot, out of regard for exigencies of space, be here shown. It is necessary, however, to draw attention to the remarkable episode for pianoforte and drum which leads directly to

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the *coda*. Students of Beethoven well know his partiality for the *tympani*, and that he was the first to bestow upon them the dignity of a solo instrument. The present is an admirable instance of such favor, the drums sustaining the rhythm of the horns and trumpets, while the pianoforte, *diminuendo* and *ritardando*, has a sequence of chords. The *coda* is short, but emphatic, putting a worthy climax to a glorious work. (London Philharmonic Society programme.)

ENTR'ACTE.



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Face: Portrait of Richard Wagner.

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His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling

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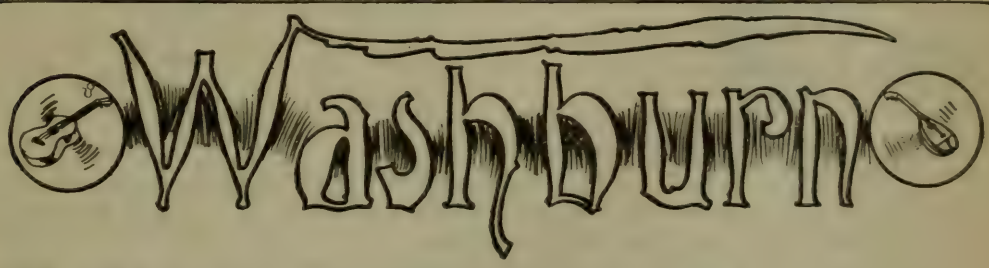
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himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious ad-



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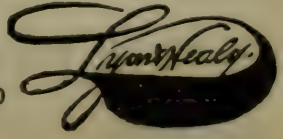
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miration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."—*From advance sheets of translation and reproduction of the Subscription Edition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*



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Symphony in B minor, No. 8 (Unfinished). **Schubert, 1797-1828.**

Allegro moderato.
Andante con moto.

The noble fragment, of which a critic has truly said that "it stands quite apart from all other compositions of Schubert, or any other master," was written in 1822, six years before the genius to whom we owe it was called away from what he found to be, in very deed, a "troublesome world." It is impossible to hear Schubert's eighth symphony without feeling that here, if anywhere, does music embody the deepest emotion of the composer, and express that innermost feeling which finds no such adequate utterance in words. "My compositions," wrote the master in his journal, "are the result of my abilities and my distress; and those which distress alone has engendered appear to give the world most pleasure."

This is emphatically true of the eighth symphony, which "gives most pleasure" because it sprang from greatest pain, and utters the language of one whose life was spent in darkness, relieved only now and then by transient gleams of light; but the phenomenon is, after all, not rare. "We shroud the cages of birds," said Jean Paul Richter, "when we would teach them to sing"; and, in the mysterious working of natural laws, it seems that the world's greatest good arises from human suffering.

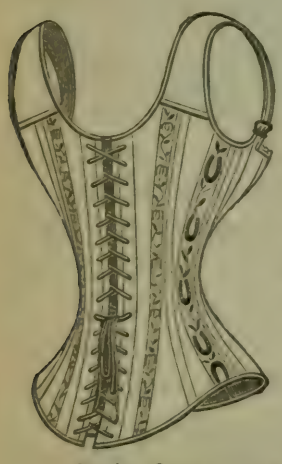
Itself the outcome of a troubled career, the symphony has a mournful history. Why Schubert never finished it cannot now be told, though it is certain that he intended to do so, and actually began the *scherzo*, nine bars of which are written in the autograph score. The first two movements were fully completed before the projected third was commenced; and, when Schubert abandoned the idea of going on with his work to the end, they seem to have been put aside and forgotten. The productions of true genius, however, cannot permanently be obscured. Like good seed dropped into the earth, they may lie unnoticed through a long winter; but there surely comes a genial time when they spring up into sight and receive the welcome rightfully due to things of beauty. Thus it was with Schubert's unfinished symphony. For forty-five years it suffered oblivion, and then leaped into fame at a bound. It was published at Vienna early

in 1867. The symphony in B minor is the second and last of Schubert's nine which does not open with a slow introduction, the other being No. 5, in B-flat. It sets out at once with an *allegro moderato*, the first few bars of which announce a composer who has something to say out of the common order.

First Movement.

The impressive and somewhat mysterious lead of the bass strings at once bespeaks attention, which is more than sustained by the strange, wild melody given out (*pp*) from oboe and clarinet, while the violins execute an accompaniment marked by subdued agitation. The whole expression of the music here suggests acute feeling. It is the language of complaint and unrest arising from an experience of painful life. With the second subject comes in the voice of consolation. This is first allotted to the violoncellos, accompanied by syncopated chords for the clarinets, and may be classed among the most exquisite flowers of melody in all the blooming Schubert garden. But for a gentleness that comes near to sadness, the new subject is happy; and we follow it with unflagging pleasure till Schubert abruptly stops the flow of tune, pauses a moment, and then makes a fiercely passionate outburst in another key. The lovely theme immediately resumes, but now and henceforth we are conscious of a struggle such as despondency might carry on against hope.

The second part of the *allegro* begins, after two or three bars, with a variation of the introductory passage for bass strings, which Schubert proceeds to develop in a very striking manner. Between the crashes of the full orchestra, he several times introduces the syncopated accompaniment of the second melody, *without the melody itself*. It is as though he resisted the temptation again to sing his lovely song, while the desolate, maimed effect of the mere accompaniment strengthens the prevailing expression of clouds, darkness, and storm. With the cessation of this wonderful "work-



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ing out" recapitulation begins. Some beautiful changes in orchestral color impart variety to the repeat of the subject-matter, and help to sustain interest to the end.

Second Movement.

The second movement is an *andante con moto* in E major, and a worthy companion in all respects of that which it follows. It opens with a passage for horns, bassoons, and basses (*pizz.*), which, in some form or other, frequently reappears as an interlude between the phrases of the melody proper. In the first instance, it thus attends upon a beautiful theme for the violins,— another "gem of purest ray serene," — the development of which presently emerges into a stately *tutti*, where all the strings march in vigorous unison, while the "wind" executes above them sundry plaintive phrases derived from the main subject. The fine and suggestive contrast thus presented forms one of the leading features of the movement. At its close, the second theme enters in C-sharp minor. Here the composer is again at his best. Mark the original manner in which the new melody is heralded by the violins alone, and how the melody itself, supported by syncopated string chords, steals forth from the clarinet, the very voice of tender complaint. This the oboe takes up in succession to the clarinet, and adds a passage in different rhythm, which, echoed by the flute, gives additional grace to the general effect. After an agitated *tutti*, preceding an episode wherein a varied form of the second theme is treated imitatively, recapitulation begins; and the old matter reappears with needful changes of key and variety of detail. The *coda* is mainly derived from the principal subject.—*London Philharmonic Programme.*



Pilgrim's March, from Symphony "Harold in Italy." **Berlioz, 1803-1869.**

Colossal genius of the eagle's wing!
Fierce, unrestrained, ambitious, passionate,
With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,
Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,
Successful in defeat to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,— a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interrupted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,— a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprising and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps, frequently — sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions toward some end afar off, are without parallel in musical art. As far as the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

No musician, unless he writes for the stage, can hope to live by his compositions in France. Accordingly, Berlioz was driven to the dubious

métier of *bénéficiare*,—to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, "feuilletonism." These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; while the perfection of style and graphic narrative of his "Mémoires" have proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.



Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Goetterdaemmerung." Wagner.

The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately finished under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—

"Siegfried" and "Götterdämmerung," — the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde, — that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung"), heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive. The section "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde: a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhalla" theme.

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Saturday Evening, May 7, 1892, At Eight.

PROGRAMME.

Goldmark – – – – – – – – Overture, "Sakuntala"

Chopin – – – – Concerto for Pianoforte in E minor, Op. 11
Allegro maestoso.
Romance—larghetto.
Rondo vivace.
Mr. D'ALBERT.

Saint-Saens – – – – Symphonic Poem, "Le Rouet d'Omphale"

Paganini – – – – – Concerto for Violin, in D major, Op. 6
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Berlioz – – "Pilgrim's March" (Third Movement), from the Symphony, "Harold in Italy"
Viola Solo by Mr. Kneisel.

Schumann – – – – – – Symphony No. 1, in B-flat
Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

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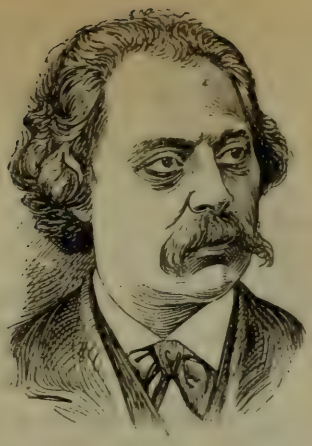
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Overture, "Sakuntala." **Goldmark, 1832.**

Appreciation of the story of Sákuntalâ was the means of furthering the study of Sanskrit in Europe. The tale, one of the most beautiful in Hindu mythology, as told in the Mahâbarata is as follows: "Sákuntalâ was the daughter of the Saint Viswamitra and the Apsaras, or water-nymph, Menakâ. Abandoned by her parents, she was adopted by the Saint Kanwa, who brought her up in his hermitage as his daughter. Once upon a time King Dushyanta went a-hunting in the forest, and, accidentally coming to the hermitage of Kanwa, saw Sákuntalâ, and fell in love with her. He persuaded her to marry him according to the rite of the Gandharva marriage, and promised her that the son she would bear him should be the heir to his throne, and that he would take her home as his queen to his royal city. Kanwa, who had been absent while this event happened, returned to the hermitage, and through his divine knowledge knew the whole secret, though it had not been confessed to him by Sákuntalâ. She in due time was delivered of a son, and remained at the hermitage until the boy was six years old; but, as Dushyanta, unmindful of his promise, did not send any messenger for her, Kanwa directed her to proceed with her boy to the residence of Dushyanta. This she did; but, when she arrived there, she

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was repudiated by the king. Nor did her speech, however touching and eloquent, move his heart, until at last a heavenly voice assured him that Sákuntalâ had spoken the truth, and that he saw before him his lawful son. Thereupon Dushyanta recognized Sákuntalâ as his queen and her son as his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas.

About six-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works, which never failed to draw large audiences in more than one German town, especially those of Saxony. The young man's name was Carl Goldmark,—thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

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Concerto for Pianoforte, in E minor, Op. 11. **Chopin, 1809-1849.**

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score: . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says, "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest, and movements of surprising grandeur of thought."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their

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instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense. It was, strange to say, one of the early works of Chopin; and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter-melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely."



Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1. Saint-Saens, 1835.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers, Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter, while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artis-

tic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.: —

1. "The power of feminine allurement. Triumphant struggle of weak ness against strength; in fact, Omphale's fascination of Hercules."
2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."
3. "Omphale deriding the vain efforts of the hero."

Concerto for Violin in D major. **Paganini, 1784-1840.**

The concerto played to-day is the one revised by Wilhelmj, who also made several additions to it. The cadenzas are by Mr. Kneisel.

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says: —

"So many mistaken ideas exist about this remarkable man's appearance

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that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

European travellers are shown in the Municipal Palace in Genoa Paganini's violin, carefully preserved in a glass case. It is a Guarnerius, and was loaned to Paganini by a M. Levron, an amateur, to enable the former to appear at a concert in Leghorn. Paganini was an inveterate gambler; and the day of the concert had lost everything, even his violin. After hearing him play, M. Levron presented the instrument to Paganini; and he used it in preference to any other for the rest of his life.

As a composer, Paganini was not without originality. His twenty-four caprices for violin were transcribed for piano by both Schumann and Liszt, and Brahms has written twenty-eight variations on a subject of Paganini's.

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A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper.

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With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the



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most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that



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he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."—*From advance sheets of translation and reproduction of the Subscription Edition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*



Pilgrim's March, from Symphony "Harold in Italy." **Berlioz, 1803-1869.**

Colossal genius of the eagle's wing!
Fierce, unrestrained, ambitious, passionate,
With vast capacities for love and hate,
Foiled, fostered, ever met by spur and sting,
Taught by thy nature's wondrous art to sing,
Volcanic in impatience, doomed by Fate,
Successful in defeat to work and wait,—
What message hadst thou to the world to bring?

A message far too vast for human thought.
It was as though thy spirit mounted high
And caught the choiring voices of the spheres,
And fitted them to earthly harmony;
It wakes our wonder, stirs us, causes tears,
Yet we who hear it comprehend it not!

Nathan Haskell Dole.

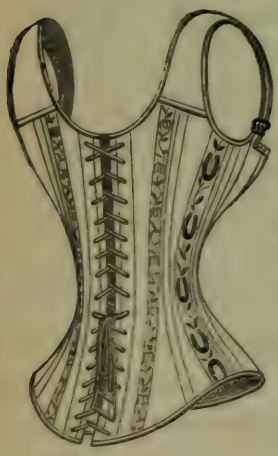
Hector Berlioz was born Dec. 11, 1803, at La Cote Saint-André, near Grenoble, France, and died March 9, 1869, at Paris. He stands alone,—a colossus, with few friends and no direct followers; a marked individuality, whose influence has been and will again be felt far and wide for good and for bad, but cannot rear disciples nor form a school. His views on music are practically, if not theoretically, adhered to by all eminent composers and executants since Beethoven; and, if interrupted *cum grano salis*, his very words could be used as watchwords, which few musicians would hesitate to adopt.

Berlioz's startling originality as a musician rests upon a physical and mental organization very different from, and in some respects superior to, that of other eminent masters,— a most ardent nervous temperament, a gorgeous imagination incessantly active, heated at times to the verge of insanity; an abnormally subtle and acute sense of hearing; the keenest intellect of a dissecting, analyzing turn; the most violent will, manifesting itself in a spirit of enterprising and daring equalled only by its tenacity of purpose and indefatigable perseverance.

From first to last Berlioz strove to widen the domains of his art. In the portrayal of varied and intense passions, and the suggestion of distinct dramatic scenes and situations, he tried to attain a more intimate connection between instrumental music and the highest poetry. Starting, as he did, on a voyage of discovery, no one need be surprised that he occasionally — nay, perhaps, frequently — sailed beyond his mark; and that he now and then made violent efforts to compel music to say something which lies beyond its proper sphere. But, be this as it may, his occasional failures do not render his works less interesting nor less astonishing.

From a technical point of view certain of Berlioz's attainments are phenomenal. The gigantic proportions, the grandiose style, the imposing weight of those long and broad harmonic and rhythmical progressions toward some end afar off, are without parallel in musical art. As far as the technique of instrumentation is concerned, it may truly be asserted that he treats the orchestra with the same supreme daring and absolute mastery with which Paganini treated the violin, or Liszt the pianoforte. No one before him had so clearly realized the individuality of each particular instrument, its resources and capabilities. In his works the equation between a particular phrase and a particular instrument is invariably perfect; and, over and above this, his experiments in orchestral color, his combination of single instruments with others so as to form groups, and again, his combination of several separate groups of instruments with one another, are as novel and as beautiful as they are successful.

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compositions in France. Accordingly, Berlioz was driven to the dubious *métier* of *bénéficiare*,— to conducting concerts of his own music whenever and wherever he could get a chance, and to journalism, "feuilletonism." These newspaper scraps made a name for their author as the foremost musical critic and one of the most brilliant of French journalists; while the perfection of style and graphic narrative of his "Mémoires" have proved him the equal of the best modern *prosateurs*.

Berlioz knew the principal works of Beethoven, Spontini, Weber, Mozart, in every respect, down to the smallest detail, by heart; and he has always, and very frequently, spoken of them with contagious enthusiasm and convincing eloquence. Yet he was by no means an erudite musician, his knowledge being restricted, like that of most men of genius, to the range of his personal sympathies. Of Handel, Bach, Palestrina, he knew little, and at times spoke in a manner to lay bare his ignorance.

Berlioz's father, a physician, wished him to follow the same career. At eighteen years of age, and much against his will, he was sent to Paris as a student of medicine. Music, however, so engrossed him that, though he attended lectures and tried to overcome his repugnance to the dissecting-room, his anatomical studies came to nothing; and he entered the Conservatoire as a pupil of Leseur, after a violent quarrel with his parents, who stopped supplies, and forced him to earn a scanty subsistence by singing in the chorus of an obscure theatre. At the Conservatoire, which he once left in a huff and re-entered as a member of Reicha's *classe de contrepoint*, he met with little encouragement from the class, to whom his sentiments and beliefs, his ways and works, were more or less antipathetic; and he was positively hated by the director, Cherubini. So that, in spite of his most remarkable attainments, it was only after having been repeatedly plucked that he was permitted on the fourth trial to take a prize for composition. In 1828 he took the second, and at last in 1830, with the cantata "Sardanapala," the first prize,— the "Prix de Rome," — to which is attached a government pension, supporting the winner three years in Rome. On his return to Paris, finding it difficult to live by composing, he was driven to earn a livelihood by contributions to newspapers, and by occasional concerts and musical festivals, which he organized on a large scale.

The story of his violent and eccentric passion for Miss Smithson — an Irish actress who came to Paris with an English troupe, and made a sensation as Ophelia and Juliet, whilst the enthusiasm for Shakespeare, kindled by Victor Hugo, was at its height — is minutely told in his "Mémoires" published after his death. This sad book contains many a hint of the misery he subsequently endured with her as his wife, the prolonged fits of ill health, bad temper, and ungovernable jealousy she was subject to; it tells how disgracefully she was treated by the very audience who had lauded her to the skies when she reappeared as Ophelia after the pseudo-enthusiasm for Shakespeare had blown over; how her losses as the manageress of an unsuccessful theatrical venture crushed him; and how they ultimately separated, Berlioz, with scrupulous fidelity, supplying her wants out of his poor pittance as a contributor to newspapers up to her melancholy death and interment.

Admired occasionally with an enthusiasm akin to adoration (for instance, by Paganini, who, after hearing the "Symphonie fantastique" at the Conservatoire, fell on his knees before Berlioz, kissed his hands, and on the following morning sent him a cheque for twenty thousand francs), always much talked of, but generally misunderstood and shamefully abused, Berlioz was not a popular man in France; and Parisians were curiously surprised at the success of his long "*voyage musical*," when he produced his

works in the principal cities of Germany and Russia. In 1852 Berlioz conducted the first series of the "New Philharmonic Concerts" at Exeter Hall; and in the following year, on June 25, he conducted his opera "Benvenuto Cellini" at Covent Garden. He tried in vain to get a professorship at the Conservatoire. The modest appointment of librarian to that institute in 1839 and the cross of the *Légion d'Honneur* were the sole distinctions that fell to his lot.



Symphony No. 1, in B-flat, Op. 38. **Schumann, 1810-1856.**

Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo, molto vivace with Trio I. and Trio II.
Allegro animato e grazioso.

This is Schumann's "Spring" symphony. It emanates from the happiest period of his life. The obstacles to his marriage had been overcome, and he had won a high position as a composer and an authority in music. In a letter to Dorn in 1839, Schumann complains of the pianoforte as "too narrow a field for his thoughts," and announces his intention of applying himself to orchestral writing to make up for his want of practice. The B-flat symphony is the first published essay in the new (to him) and larger field. Years before, in 1829, when a Heidelberg student, undecided between the professions of law and music, he wrote to Wieck, his old pianoforte teacher and future father-in-law: "I detest theory pure and simple, as you know; and I have been living very quietly, improvising a good deal, but not playing much from notes. I have begun many a symphony, but finished nothing, and every now and then have managed to edge in a Schubert waltz between Roman law and the pandects, etc." Of these juvenile student attempts in the symphonic form, one at least, in G minor, was played in public (in Schneeberg in 1833).

Schumann's love for Clara Wieck was the incentive which led him to persistent work in mastering the science of music, in overcoming his youthful "detestation of theory." The earliest of the four published symphonies was first performed at the Gewandhaus, Leipzig, Mendelssohn conducting,

on March 31, 1841, having been composed but shortly before. A few weeks after the performance he wrote to a friend: "I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my symphony. How happy I was at the performance! — I, and others also, for it had such a favorite reception as I think no symphony has had since Beethoven."

This state of things, as Grove says, the music reflects very characteristically. So full of it was Schumann's mind that the composition of the entire work — without the scoring — is said to have taken only four days.

The title "Spring Symphony," which, however, is not adopted upon the printed title-page, is Schumann's own. In the volume of letters ("Robert Schumann's *Briefe neue Folge*, new series, B. & H., Leipzig), the first mention of it occurs: "Fancy," he says, "a whole symphony,— and a 'Spring' symphony, too!" Schumann has also put on record the fact that its connection with the bursting season of spring was his original idea; for an inscription on a portrait of himself, which follows the first two bars of the symphony, reads: "Beginning of a symphony, occasioned by a poem of Adolf Böttger's. To the poet, in remembrance, from Robert Schumann, Leipzig, 1842."

It is conceded that the buoyant B-flat symphony witnesses, in a truly astonishing manner, Schumann's forward stride in the technique of composition. Purists point out its "lovely imperfections"; but few of these are unwilling to say, with Ehlert: "It possesses all the charm of a first creation; it is imbued with the fragrant breath of a young pine grove, in which the sun plays at hide-and-seek; it embodies as much of a bridal air as if Schumann were celebrating his symphonic honeymoon." Joseph Bennett points out the distinctions which marked the approach to composition in the higher forms between Schubert and Schumann. The former "worked up to higher manifestations of the symphonic forms through his larger pieces for the chamber, such as the octet; but Schumann passed at a step from the pianoforte to the orchestra, from the sonata to the symphony."

There follows Joseph Bennett's analysis of the B-flat symphony:—

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme

at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The *trios* are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

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Andante un poco maestoso.
Allegro molto vivace.
Larghetto.
Scherzo.
Allegro animato e grazioso.

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There follows Joseph Bennett's analysis of the B-flat symphony:—

First Movement.

"The first *allegro* is introduced by an *andante un poco maestoso*, which begins with a kind of motto phrase, stated in unison by horns and trumpets without accompaniment. Mendelssohn had an exactly parallel idea at the opening of his 'Hymn of Praise' symphony, which was performed a few months before Schumann wrote his symphony. That the credit of origination belongs to the author of the 'Hymn of Praise' is thus settled by dates, but Mendelssohn's friend and admirer may claim the merit of recognizing and frankly turning to account a very happy thought. The two musicians worked out the idea in different ways. Mendelssohn uses his 'motto' in

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the *allegro* simply as a tributary, whereas Schumann makes his enter into the principal theme.

"The *allegro molto vivace* opens, as just stated, with the 'motto' phrase of the introduction, which now forms part of a very energetic, bustling, and well-marked leading subject. Schumann does not develop his theme at length. His studies of great masterpieces, particularly, mayhap, of Beethoven's 'C minor,' inclined him to a concise first part. Very soon, therefore, the horns, with their reiterated and unaccompanied notes, give warning of the second subject, which the clarinets proceed to state. The new melody is as plaintive and tender as its predecessor was bold and vigorous, and thus the composer obtains the by no means slight advantage of a good contrast. He is otherwise happy in his themes, which, as well as having melodic character, lend themselves freely to effective orchestral treatment.

"In the second part of the movement, Schumann yields himself unreservedly to the work of exhaustive development. He shrinks neither from elaboration nor length, but he never becomes obscure. Indeed, this 'working out,' if not technically quite above criticism, reveals most remarkable power for a first effort in symphonic writing. It should be observed that interest is augmented by the use of several subsidiary themes, which are cleverly associated with the principals. After the usual recapitulation, and when the *coda* is reached, a novel feature presents itself in the shape of a passage for strings only, of a hymn-like character. It has been called 'a little song of thankfulness,' and might be that or anything else poetic and engaging."

Second Movement.

"The slow movement, *larghetto*, E-flat, is one of the effusions by this master which set the fancy at work in efforts to explain it through reference to circumstances or emotions all can appreciate. One thing quite certain is that here we have a delicious and expressive tune, which no man in whose soul is music can listen to without emotion. The form of the movement is that of variations wherein the theme remains unaltered, and only the accessories change. Three times does the melody appear: first, from the violins; next, from the violoncellos; and, lastly, from the oboes and horns, the accompaniment becoming more elaborate with each repetition."

Third Movement.

"The *scherzo*, *molto vivace*, G minor, is remarkable for two *trios*,—an innovation which Schumann was the first to make. In his symphonies in B-flat and A, Beethoven repeats the trio; and from this Schumann may have taken an idea to be developed as we now have it. The *trios* are well contrasted, differing, as they do, in key, rhythm, and character."

Fourth Movement.

"The *finale*, *allegro animato e grazioso*, resembles the first *allegro* in opening with a motto phrase. But here the whole force of the orchestra is employed; and the phrase is an ascending scale, beginning on the dominant, and having a broken rhythm which imparts great character. After one statement, a light and lively principal theme is entered upon. The term 'principal theme' strictly appertains, however, to the 'motto,' which forms by far the most conspicuous, striking, and effective part of the movement. The *finale* should be heard with the closest attention to this phrase, Schumann's treatment of it being always masterly and impressive, and such as more than warrants the composer in risking the close of his work upon a *motif* apparently wanting in adaptiveness."

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Face: Portrait of Richard Wagner.

Reverse: (from an original sketch by Prof. Adolph Schmitz, of Dusseldorf): representation of the principal characters in Wagner's works. On the right, the Hollander, Lohengrin, Tannhäuser, Hans Sachs and Tristan; on the left, Brunhilda, Wotan, Siegfried and the Rhinedaughters.

A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he

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always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three

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whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on



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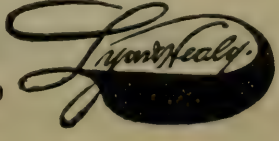
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the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."—*From advance sheets of translation and reproduction of the Subscription Edition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*



Concerto for Pianoforte, No. 1, in E-flat. **Liszt, 1811-1886.**

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ous whole; and, to do this more effectively, he has systematically made use of what may be called a metamorphosis of themes,—a manner of procedure which dates from Beethoven, who makes use of it with astounding ingenuity in his thirty-three variations, in the final movements of the "Eroica" and the ninth symphonies, in some of the later quartets, and elsewhere. By means of this metamorphosis, the poetic unity of the whole musical tissue is made apparent, spite of very great diversity of details; and Coleridge's attempt at a definition of poetic beauty — unity in multeity — is carried out to the letter.

The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it — opening *allegro*, *adagio*, *scherzando*, and *finale* — are fused into one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto,—that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps "a rhapsody" would be the most appropriate title for it.—*E. D.*

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Siegfried's Passage to Bruennhilde's Rock, Morning Dawn, and Rhine Journey, from "Siegfried" and "Die Goetterdaemmerung." Wagner.

The arrangement from the final dramas of the Nibelungen played to-day is one of the several Wagner contemplated for concert purposes, which were not completed till after his death. It was, however, fully discussed by him and Dr. Hans Richter, and was ultimately finished under the supervision of the latter. Though drawn from the last two dramas of the trilogy,—"Siegfried" and "Götterdämmerung,"—the scene of action remains the same; namely, the summit of the rocky mountain upon which the walküre Brünnhilde sleeps. It begins at the moment when Siegfried, having thrust Wotan from his path, turns to seek the fire-encircled rock and Brünnhilde,—that moment in the progress of the drama where, with the breaking of Wotan's spear, all the gloom of the orchestra is changed in a twinkling to glorious expectancy. The first motive the ear hears (bassoons and low strings) is the Wälsungen motive, symbolical of Siegfried's love for his

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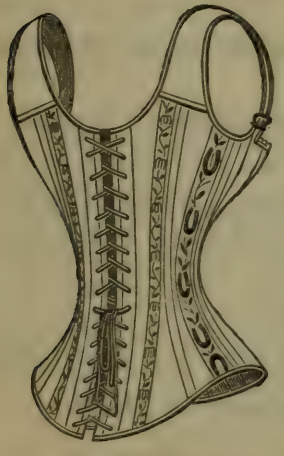
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parents. Joined with this are four others; namely, "Siegfried, the Walsung" (first horn), the "Rhinegold Song" (horns), "Glow of the Brightening Glare" (flute and clarinet), one of the versions of the "Voice of the Bird" (oboe). These ideas, contained in two bars, suggest Siegfried, the hero, the treasure he holds as possessor of the magic ring, the flames he is approaching, and the bird which guides him. Now is heard another "Voice of the Bird" (oboe and clarinet), next the fire motive in the strings in conjunction with Siegfried's horn. Interrupted by Siegfried's heroic motive, this idea is worked out at considerable length. The flames rise higher, then subside as Siegfried nears Brünnhilde's rock, and the slumber motive (wood-wind), which in "Die Walküre" accompanies Wotan's farewell of Brünnhilde, sounds. Siegfried has gained the rock, sees Brünnhilde, and the orchestra pictures his impressions. The first violins play the "wandering passage" as Siegfried nears Brünnhilde.

The arrangement includes none of the sublime music of Brünnhilde's apostrophe, nor does it touch upon the great love duet with which the drama of "Siegfried" ends. The orchestra now enters upon the "Morning Dawn" motive (from the second scene in the first act of "Die Götterdämmerung"), heard in the 'cellos. As day broadens, the horns give out the motive of "Siegfried, the Son of the Forest," followed by a new motive (first clarinet), indicating Brünnhilde's love for Siegfried. The strings take it to a splendid climax. The sun rises high. Siegfried and Brünnhilde come forward (he in full armor, she leading her horse), which scene the orchestra illustrates by a superb handling of the "Siegfried, the Son of the Forest," motive. The section "Siegfried's Rhine Journey" (he leaves Brünnhilde, in search of adventure and in fulfilment of the tragic fate that holds him) begins with Siegfried's horn-calls from the depths below Brünnhilde: a second time he passes through the fire (note the development of the horn motive and its conjunction with Loge's fire motive, first violins). On reaching the Rhine, the primeval element motive, beginning with the modulation, sways the whole orchestra. This superb picture extends



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through fifty-six bars. Then is heard the song of the Rhine daughters, with its brilliant accompaniment, interrupted by the "Rhinegold" motive, the symbol of desire (bass trombone), the motive of the ring (wood-wind and soft brasses). The arrangement closes with an effective handling of the "Walhalla" theme.



Overture, "Oberon." **Weber, 1786-1826.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this the charming fanciful music continues till a *fortissimo* chord from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently the horn call is again heard, and the clarinet gives out a second subject,— the theme of Huon's song, "From boyhood trained,"— which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."

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Allegretto.
Presto; Assai meno presto; Tempo primo.
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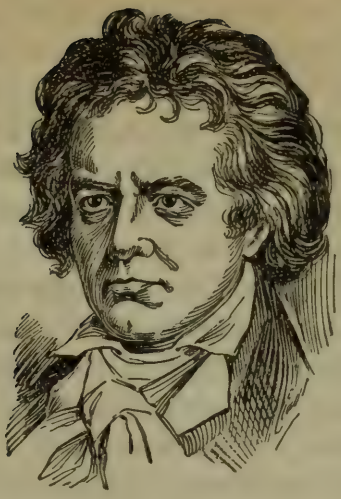
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Symphony No. 7, in A. **Beethoven, 1770-1827.**

Poco sostenuto (*vivace*).
Allegretto.
Presto (*presto meno assai*).
Finale (*allegro con brio*).

Beethoven's seventh symphony followed the sixth ("Pastoral") after an interval of four years. Beethoven has left no record of his purpose when composing it. We know he valued it highly, for in his correspondence he refers to it,— an exceptional happening. In a letter to Salomon, he remarks, "The Grand Symphony in A, one of my very best." To Neate, he says, "Among my best works which I can boldly say of the symphony in A." Commentators, who by reason of their intimate study of Beethoven are authorities, disagree in interpreting the seventh symphony, whose composer has given them no key. Berlioz would have us believe that the first movement is a rustic wedding, and, we are therefore to suppose, drawn from the same scene of village mirth that suggested the dance in the "Pastoral" symphony. Lenz looks on the symphony and its companion,

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the eighth, as one result of the military enthusiasm which produced the "Battle of Vittoria" symphony, and, as Grove says, "bends and warps every passage to give it a warlike intention." Marx sees in the work Moorish knighthood; Oubibicheff, a masked ball; Bischoff,* a sequel to the "Pastoral"; Ambros sides with Berlioz, while Wagner declares it is the apotheosis of the dance, the ideal embodiment in tones of the bodily movement.† So the doctors disagree.

The symphony remained in MS. for eighteen months, when it was first performed in the hall of the University of Vienna, Dec. 8, 1813, at a concert for the benefit of soldiers wounded at the battle of Hanau, where the Austrian and Bavarian troops endeavored to resist Napoleon's retreat from Leipzig. Grove's description is as follows: —

"The programme consisted of three numbers: the symphony in A, described as 'entirely new'; two marches performed by Mälzel's mechanical trumpet with full orchestral accompaniment; and a second grand instru-

* For a performance of the seventh symphony in Düsseldorf, in 1860, L. Bischoff wrote a "programme," of which the following is a translation: 'To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter presents us, in a series of tone-pictures, with the blossoming of the spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheafs, grapes, and fruit under the lindens and beeches in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders (*allegretto*) a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear: 'Dry your tears: youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes, and shalms again summon (*scherzo*) all to the merry dance. . . .

"Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds which lie on the horizon, the hilltops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven, four voices begin the evening hymn, which is repeated in chorus from the fulness of the hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

† Here is the version of a humorist which appeared in 1825 in a German musical paper called *Cæcilia*: "When the symphony was first performed, most diverse speculations were rife respecting the meaning of the work. Some said Beethoven had sought to illustrate no particular programme, others that he had endeavored to musically portray the spirit of the age, while some suggested that it was the impression resulting from a visit to a lunatic asylum. For my part, it seems to imply the following ideas: The opening bars announce a marriage to be celebrated with much pomp. The *poco sostenuto* represents the opening of the doors of the grand reception-rooms after the ceremony, the ascending and descending passages of the strings the finishing

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mental composition by 'Herr Van Beethoven,' the so-called Battle of Vittoria," op. 91. Beethoven conducted the performance in person, hardly, perhaps, to its advantage, notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf, and heard what was going on around him with great difficulty.

"The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day.. Haydn was gone to his rest; but Romberg, Spohr, Mayseder, and Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*."

In form the seventh symphony closely follows the accepted model, although the *scherzo* contains the Beethoven innovation of a repeated trio, which he first introduced into his fourth symphony; and, as in the eighth, an *allegretto* is substituted for the usual *andante* or *larghetto*.

touches of the servants to the banquet, the double basses evidently are the aged parents, who make a final tour of inspection around the rooms. With the *vivace*, the guests begin to arrive. All the variety of face and costume, each grotesque or beautiful, is here fully and admirably expressed by the music. The next movement, the *allegretto*, is a perfect picture of the nuptial ceremony. The phrases of the violoncellos represent the touching address by the priest, and the rest of the movement consists of the termination of the mass and the felicitations of the guests. In the third movement (*presto*) Venus and Bacchus reign supreme. By the time the *allegro con brio* is reached, the guests have completely lost their heads. The measure is that of a common dance tune, from which all grace is absent. Bacchus rules, disputes arise, and blows are exchanged. Suddenly the dance is interrupted by a terrific 'Hurrah!' After this comes a short lull; but the festive dance is soon resumed, and increases in wildness till tables are upset, candelabra broken, and the utmost disorder prevails,— accident clearly set forth by a motive given out by the double basses. In short, the *fête* terminates in a wild orgy, from which only a few strong heads escaped."

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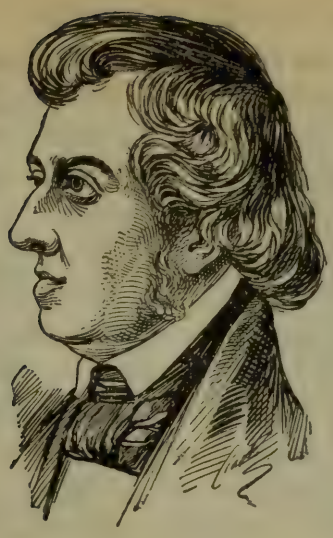
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Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score: . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says, "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest, and movements of surprising grandeur of thought."

In the London *Athenæum* of May 6, 1848, Mr. Chorley writes in this manner of Chopin and his compositions: "It is true that M. Chopin's notation is by fits, needlessly teasing; that his harmonies from time to time are such as require his own sliding, smooth, delicate fingers to carry off. It is true that old-fashioned, steady pianoforte players, who have no touch of waywardness, or gypsy wildness, or insanity, in their treatment of the instrument, will point to single bars with M. Burchell's monosyllable,—utterly unable, moreover, to make anything of the whole. But there is a world of real as well as of *affected* romance in art; and, although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still or is exactly reproduced, and believing that romantic music appears so simultaneously just now in all

the countries of Europe as to indicate a desire that will have satisfaction, such individual reveries, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us, must be allowed to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners, when in a particular mood. He is distinctly, gracefully, poetically natural, and therefore well worth studying in his writings."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense. It was, strange to say, one of the early works of Chopin; and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter-melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely."

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A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a

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singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the

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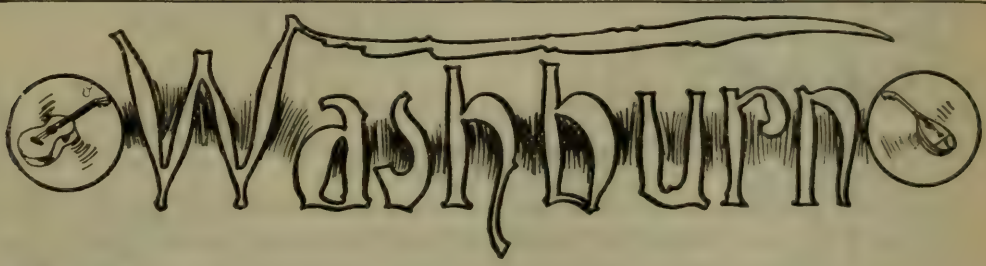
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most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his



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being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."—*From advance sheets of translation and reproduction of the Subscription Edition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*



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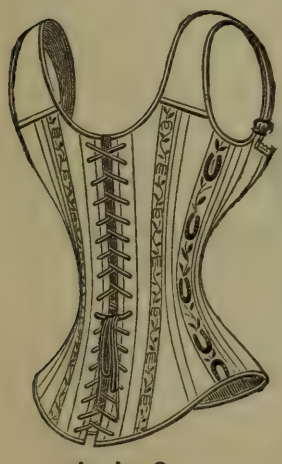
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The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.: —

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."

2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."

3. "Omphale deriding the vain efforts of the hero."

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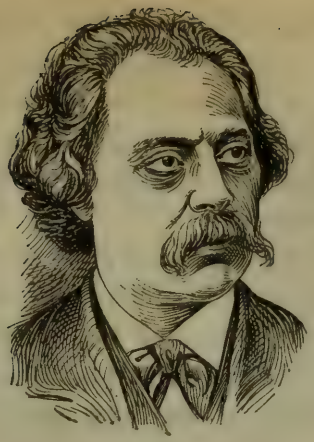
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Overture, "Sakuntala." **Goldmark, 1832.**

Appreciation of the story of Sákuntalâ was the means of furthering the study of Sanskrit in Europe. The tale, one of the most beautiful in Hindu mythology, as told in the Mahâbarata is as follows: "Sákuntalâ was the daughter of the Saint Viswamitra and the Apsaras, or water-nymph, Menakâ. Abandoned by her parents, she was adopted by the Saint Kanwa, who brought her up in his hermitage as his daughter. Once upon a time King Dushyanta went a-hunting in the forest, and, accidentally coming to the hermitage of Kanwa, saw Sákuntalâ, and fell in love with her. He persuaded her to marry him according to the rite of the Gandharva marriage, and promised her that the son she would bear him should be the heir to his throne, and that he would take her home as his queen to his royal city. Kanwa, who had been absent while this event happened, returned to the hermitage, and through his divine knowledge knew the whole secret, though it had not been confessed to him by Sákuntalâ. She in due time was delivered of a son, and remained at the hermitage until the boy was six years old; but, as Dushyanta, unmindful of his promise, did not send any messenger for her, Kanwa directed her to proceed with her boy to the residence of Dushyanta. This she did; but, when she arrived there, she

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was repudiated by the king. Nor did her speech, however touching and eloquent, move his heart, until at last a heavenly voice assured him that Sákuntalâ had spoken the truth, and that he saw before him his lawful son. Thereupon Dushyanta recognized Sákuntalâ as his queen and her son as his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas.

About six-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works, which never failed to draw large audiences in more than one German town, especially those of Saxony. The young man's name was Carl Goldmark,—thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."

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Concerto for Pianoforte, No. 1, in E-flat. **Liszt, 1811-1886.**

Franz Liszt, in his two concertos, in his remarkable sonata in B minor, and in many of his Poemes Symphoniques, has followed closely in the wake of Weber as regards the fusion of the various movements into one continuous whole; and, to do this more effectively, he has systematically made use of what may be called a metamorphosis of themes,— a manner of procedure which dates from Beethoven, who makes use of it with astounding ingenuity in his thirty-three variations, in the final movements of the "Eroica" and the ninth symphonies, in some of the later quartets, and elsewhere. By means of this metamorphosis, the poetic unity of the whole musical tissue is made apparent, spite of very great diversity of details; and Coleridge's attempt at a definition of poetic beauty — unity in multeity — is carried out to the letter.

The present concerto does not afford specimens of all the innovations for which Liszt in some of his later works is responsible, yet it affords numerous and significant glimpses of them. The four sections which constitute it — opening *allegro*, *adagio*, *scherzando*, and *finale* — are fused into

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one, and the few themes of which these are composed undergo startling transformations. It has one at least of the orthodox requisites of a concerto,—that of showing the solo instrument to the fullest advantage, being without doubt the most difficult as it is the most brilliant of display pieces. Perhaps "a rhapsody" would be the most appropriate title for it.—*E. D.*



Suite, Op. 55. **Tschaikowsky, 1840.**

Elégie.
Valse mélancolique.
Scherzo.
Tema con Variazioni.

In a late issue of the Vienna *Neue Freie Presse*, Dr. Hanslick gives some interesting extracts from an autobiographical sketch of the foremost Russian composer of to-day, supplemented by some remarks of his own, of which the following is a translation:—

"Tschaikowsky writes: 'I was seventeen years old when I made the acquaintance of an Italian singing-master named Piccioli, the first person who interested himself in my musical condition. The influence he gained over me was enormous, and even now I have not quite outgrown it. He was an out-and-out enemy of German music; and through him I became an enthusiastic admirer of Rossini, Bellini, and Donizetti, considering it as an accepted fact that Mozart and Beethoven did excellent service — only in sending one to sleep. So far as that idea goes, I have since undergone a pretty complete change; and yet, though my partiality for Italian music has markedly diminished, and, above all, has lost its exclusiveness, yet even to the present day I feel a certain delight in hearing the cavatinas and duets of Rossini, etc., with their florid passages of ornament, and there are melodies of Bellini which I can never hear without the tears rushing into my eyes.' The love for German music came to the young Russian soon after from a different quarter. He began to take lessons from Rudolph Kündiger, a pianist settled in Petersburg, who adopted the excellent plan of taking his pupil with him to operas and concerts. Under this treatment, Tschaikowsky's prejudice against German music soon began to give way, and a performance of Mozart's 'Don Giovanni' came to him as a revelation, almost as it did to M. Gounod. 'It is impossible to describe the delight, the rapture, the intoxication, with which it inspired me. For weeks I did

nothing but play the opera through from the vocal score. Among all the great masters, Mozart is the one to whom I feel myself most attracted. So it has been with me up to the present day, and so it will always remain.'

"As yet, Tschaikowsky had no idea that music was to be the business of his life. He had passed through the law school, and served for three years as an under-secretary in the Ministry of Justice. Then at last, at the age of twenty-two, he was able to enter the Conservatorium founded by Rubinstein, and began the study of the theory of music, in which he made rapid progress. Rubinstein, however, thought he detected in the promising pupil a certain proclivity towards the style of Berlioz and Wagner, and most carefully impressed on him the necessity of a thorough study of the classical writers. On leaving the Conservatoire, in 1865, he was at once appointed Professor of Composition at the Moscow Conservatoire, then just founded by Nicholas Rubinstein, to whom he became profoundly attached, and to whose memory he dedicated the fine piano trio in A minor, op. 50. For eleven years he continued to hold the post of teacher of composition,— a period of his life which he now looks back upon with horror, so painful to him was the task of teaching. In 1877 a serious illness of the nervous system caused him to resign his professorship; and since then he has lived exclusively devoted to composition, occasionally conducting performances of his works. Rubinstein, through his transcendent ability as a pianist, is far better known throughout Europe; but in the native land of the two composers the works of Tschaikowsky are, on the whole, far more popular than those of Rubinstein."

Tschaikowsky is tall and slender, with a high forehead and long, straight hair, entirely white. His large blue eyes, well-formed nose and mouth, fresh complexion, and mustache with its upturned points, give to his physiognomy a young look in spite of his white hair.

The Suite, op. 55, is an interesting example of Tschaikowsky's vigorous

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scoring, his mastership of musical means, and of the deep sentiment, often rising to passion, which pervades his works. It is a matter of regret that space can be spared for a sketch of the last movement only, which, while it displays the technique of the master to the greatest advantage, is exceeded in expression and emotional value by the three which precede it. It may be said that the *élégie* and *valse* are scored for full modern orchestra, including English horn in both movements and harp in the first.

Theme and Variations.

The melody is stated by the first violins, with an accompaniment of detached chords.

Variation 1.

Instruments: flutes, clarinets, strings.

The theme is given to the whole of the strings (*pizz.*) in unison, while the wind instruments, in octaves and two parts, have a counterpoint above it.

Variation 2.

Instruments: three flutes, oboes, clarinets, bassoons, four horns, strings.

This Variation takes the form of a *moto continuo* for all the violins in unison, the other instruments supplying a light and tripping accompaniment.

Variation 3.

Instruments: three flutes, clarinets, bassoons.

In its first and third sections the melody here falls to the principal flute; the second flute executes a counterpoint of triplet semi-quavers; the third flute, first clarinet, and first bassoon fill in the harmony; the second bassoon is silent, and the second clarinet sustains a tonic pedal. In the second section the melody is taken up by the second clarinet, the other instruments having a more elaborate and polyphonic accompaniment.

Variation 4.

Instruments: full orchestra, including English horn, three flutes, tuba, three drums, and cymbals.

The key here changes to B minor (*pochissimo meno animato*), and a new form of the theme presents itself. The second section of the theme is scored for the full orchestra, the melody falling to the graver instruments, the acuter having a brilliant *fioratura*.

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Variation 5.

Instruments: three flutes, oboes, clarinets, bassoons, strings.

Throughout this Variation (G major) the subject is treated contrapuntally.

Variation 6.

Instruments: same as in Variation 5, with side drum added.

The melody (*allegro vivace*) here takes the form of quaver triplets, accompanied by detached chords.

Variation 7.

Instruments: flutes, oboes, clarinets, bassoons.

In this case the subject is transformed into a chorale tune.

Variation 8.

Instruments: English horn and strings.

The eighth Variation gives the theme (*adagio*, A minor) to the English horn (*molto cantabile e espressivo*), the strings alone accompanying, contrabassi *tacent*. In this accompaniment all the sections of the strings are divided, the violins playing *tremolando* throughout.

Variation 9.

Instruments: full orchestra, with solo violin.

The melody now appears in the violins (*allegro molto vivace*, A major), one clarinet and four horns accompanying with tonic and dominant chords on a dominant pedal. A triangle is used. The treatment of this form soon reaches a climax (*più presto*), and is followed by a *cadenza* for the solo violin, leading to the next Variation, in which that instrument is conspicuous.

Variation 10.

Instruments: full orchestra, with bass drum, tambourine, and solo violin.

We have here (*allegro vivo e un poco rubato*, B minor) an almost continous violin solo, somewhat in the manner of a *capriccio*. Its accompaniment very largely consists of detached chords.

Variation 11.

Instruments: wood-wind, horns, strings, solo violin.

This Variation (*moderato mosso*, B major) is constructed upon a tonic pedal, sustained by the double-basses and bassoons. Apart from the violas and 'celli, which have a moving counterpoint of quavers, the other instruments carry on two concurrent themes.

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Variation 12.

Finale: Polacca.

Instruments: full orchestra.

This very brilliant and showy *finale* (*moderato maestoso*), worked out at considerable length and with some elaboration, should have much space for analysis. Careful listeners will observe fragments of the theme and its derivates in various forms, all wrought into a whole which yet appears largely independent of them. The episode consists of a contrasted melody, and is followed by a return of the principal section.

ENTR'ACTE.



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Face: Portrait of Richard Wagner.

Reverse: (from an original sketch by Prof. Adolph Schmitz, of Dusseldorf): representation of the principal characters in Wagner's works. On the right, the Hollander, Lohengrin, Tannhäuser, Hans Sachs and Tristan; on the left, Brunhilda, Wotan, Siegfried and the Rhinedaughters.

A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, sur-

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mounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."—*From advance sheets of translation and reproduction of the Subscription Edition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*



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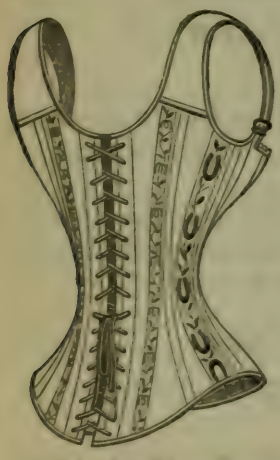
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Symphony No. 3, in E-flat, "Heroic." **Beethoven.**

Allegro con brio.
Adagio assai (*Marcia funebre*).
Scherzo (*Allegro vivace*).
Finale.

The "Heroic" was the eighth symphonic work by Beethoven heard in Boston. The date of its first performance here, Dec. 13, 1851, is the eleventh year of the epoch which the performance of the fifth (C minor) symphony established. Since the Boston Symphony concerts were founded, the "Heroic" symphony has been heard every season but one. Beethoven completed the work in 1804, inscribing it "*Sinfonia grande, Napoleon Bonaparte*, 1804, *im August, del Sigr. Louis van Beethoven, Sinfonia* 3, *Op.* 55." Napoleon's career up to the time of his coronation as emperor inspired this dedication; that event so angered Beethoven that he tore off the title-page to restore it years afterwards at news of Napoleon's death. The symphony was purchased by Prince Lobkowitz, and several times performed at his house in 1805. Its first public hearing took place April 7,



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1805, at a concert given by Clement, the violinist, for whom the master subsequently wrote his violin concerto.

The following extract from Schindler's "Life of Beethoven" indicates the origin of the "Heroic" symphony: —

"In his political sentiments Beethoven was a republican; the spirit of independence natural to a genuine artist gave him a decided bias that way. Plato's Republic was transfused into his flesh and blood, and upon the principles of that philosopher he reviewed all the constitutions in the world. He wished all institutions to be modelled upon the plan prescribed by Plato. He lived in the firm belief that Napoleon entertained no other design than to republicanize France upon similar principles, and thus, as he conceived, a beginning would be made for the general happiness of the world. Hence his respect and enthusiasm for Napoleon." Vienna knew of Beethoven's sentiments toward Napoleon, as did General Bernadotte (afterwards King of Sweden), at that time French ambassador to the Austrian Court. It is known that Bernadotte and Beethoven met on several occasions; that Beethoven was asked by the diplomat to compose a piece in honor of the First Consul is also attested. Beethoven began the work in 1803, after a period of melancholy caused by increasing deafness. Again we may quote Schindler, who speaks on the double authority of Lichnowsky and Ries, who were present when the incident detailed below occurred: —

"A fair copy of the musical work for the First Consul of the French Republic, the Conqueror of Marengo, with the dedication to him, was on the point of being despatched through the French Embassy to Paris, when news arrived in Vienna that Napoleon Bonaparte had caused himself to be proclaimed Emperor of the French. The first thing Beethoven did on receiving this intelligence was to tear the title-leaf off the symphony (on it were written the words 'Napoleon Bonaparte'), and then fling the work itself, with a torrent of execrations againt the French Emperor,— against the new 'tyrant,' — upon the floor, from which he would not allow it to be lifted. It was a long time before Beethoven recovered from the shock, and permitted this work to be given to the world, with the title 'Sinfonia Eroica,' and underneath it this motto, '*Per festigiare il souvenire d' un gran' uomo.*' I shall only add that it was not till the tragic end of the great Emperor at St. Helena that Beethoven was reconciled with him, and remarked that, seventeen years before, he had composed appropriate music to the castastrophe, in which it was exactly predicted musically, but unwittingly,— alluding to the Dead March in the symphony."

Both Berlioz and Wagner have given the world their interpretations of the third symphony; Berlioz, with a more technical handling than Wagner, who seeks only to discern the soul of the composer. We append Wagner's estimate of the "Heroic" symphony, as translated from his "*Programmatische Erläuterungen.*" This extremely important tone-poem — the master's third symphony and the work in which he first completely asserted his individuality — in many respects is not so easy to understand as might be anticipated from its title, because it is precisely this title which uninten-

tionally leads one to look for a succession of heroic achievements, represented by tone-pictures in a certain historically dramatic sense. He who relies upon such expectations for a proper understanding of this work will certainly feel perplexed; and, though at last he may arrive at the truth, it will be without having derived full enjoyment from it. If, therefore, I have undertaken the task of explaining as briefly as possible the views I have formed of this musical creation from its poetical intent, I have done so in perfect good faith, and with the view of imparting to future listeners to the work such a knowledge of it as otherwise they would not of themselves be able to attain, except after having repeatedly heard it played in the most perfect manner.

In the first place, its appellation of "heroic" is to be taken in its broadest sense, and by no means as referring simply to a military hero. If by "hero" is generally to be understood the full, perfect man, who is capable of experiencing in their highest degree and intensity all the purely human sensations of love, of pain and power, we shall then be able correctly to grasp the drift of the subject which the artist has sought to impart to us through the powerfully impressive tones of his work. It is the artistic aim of this work to deal with all the manifold and forcibly convincing sentiments of a strong and fully developed individuality, to which nothing human is strange, but which comprises in itself everything that is really human, and in this way asserts, after the sincerest manifestation of every noble passion, that it has arrived at a definition of its nature which unites the most feeling tenderness with the most energetic power. It is the heroic aim of this work of art to portray the advance toward this conclusion.

First Movement.

The first movement comprises, as it were, in a glowing focus all the most ambitious, youthful, and active emotions of a richly endowed human character. Bliss and woe, pleasure and pain, cheerfulness and sadness, thinking and longing, languishing and revelling, boldness, defiance, and an indomitable self-reliance alternate and assert themselves so fully and so directly that, while we are sensible of all these emotions, we feel that not one of them can perceptibly be detached from the others, but that our interest must be centred in the man who reveals himself as susceptible to them all. Nevertheless, all these emotions proceed from one main faculty, and this is energetic power. This power, infinitely enhanced by all emotional impressions, and forced to an utterance of the superabundance of its nature, is the mainspring of this musical picture: it masses itself—toward the middle of the movement—into an annihilating force, and asserts itself so defiantly that we seem to see before us a world-destroyer, a Titan fighting with gods.*

*That point in the first movement of the "Heroic" symphony where "recapitulation" begins is marked by a Beethoven joke in causing the horn to make an apparently false entry with the first four notes of the theme. Even now this is often supposed to be a mistake of the horn-player. *Apropos*, Ferdinand Ries writes: "Those who are not initiated into this secret of the score must ever think the horn-player has miscounted and made a false entry. At the first rehearsal of this symphony, which was a stormy one, and where the horn-player stood next to Beethoven, taking it for granted that he was wrong, I said: 'Listen to that stupid fellow! Can he not count? It sounds wretchedly.' I think my ears narrowly escaped being boxed, and Beethoven did not forgive me for some time." Grove says: "This passage has actually been altered in performance, to make it agreeable to the so-called rules of music. Fétis and the Italian conductors used to take it as if the notes of the horn were B, D, E, F. Wagner and Costa are said, though it is almost incredible, to make the second violins play G. If Ries 'narrowly escaped a box on the ears' for suggesting that 'the —— horn-player had come in wrong,' what sort of blow or kick would Beethoven have justly administered for such flagrant corrections of his plain notes?"

Second Movement.

This crushing power, which at the same time fills us with feelings of rapture and dread, presses on toward a tragical catastrophe, the serious importance of which manifests itself to our feelings in the second movement. This manifestation is presented by the tone-poet in the garb of a funeral march. The sensation imparted to us by its keenly expressive musical speech is one of overwhelming grief and solemn mourning: it seems to portray the progress of an earnest manly sadness from mournful complaining to tender emotion, to remembrance, to tears of love, to heart-felt elevation, to inspired exclaiming. From feelings of pain there springs up a new power which warms and elevates our feelings; to sustain this power, we recur again to pain; we yield ourselves up to it till it dies away in sighs; but at this moment we gather up again our full strength; we will not succumb, but endure; we express not our mourning, but cherish it with a manly and courageous heart. Who is there that can paint in words the endlessly manifold, but at the same time inexpressible, emotions which make themselves so delicately felt in their progress from pain to highest exaltation, and from exaltation to tenderest sadness, until their last dissolution in unsatisfied musing? The tone-poet alone could effect this in this wondrous piece of music.

Third Movement.

The third movement, by its excessive brightness, shows us man's power divested of its destructive daring by the severe pain by which it has been curbed. Its wild impetuosity has taken the form of fresh and lively activity; we have now before us the lovable, cheerful man, who in health and happiness passes through Nature's plains, smiling at her flowery fields, and making the forest heights resound with his merry hunting-horn. His present feelings the master imparts to us in this bright and vigorous tone-picture; and what these are he finally tells us by those horns which musically express the hero's gay and blithesome humor, but which at the same time is full of tender feeling. In this third movement the tone-poet shows us the man of sensibility, but from an opposite point of view to that in which he has presented him to us in the second movement; there the severely but bravely suffering, here the glad and vigorously active man.

Fourth Movement.

Those two sides of his nature the master now brings together in the fourth and last movement, in order at length to show us the complete and harmoniously constituted man in that condition of feeling in which the mere thought of pain has instigated him to deeds of noble activity. This final movement is therefore the consequent clear and explanatory antitype of the first movement. As in that we have seen all the human emotions, at one time making themselves felt by their infinitely varied utterances, at another repelling each other by their violent dissimilarity, so in this their various points of differences unite toward one conclusion, which by its

harmonious comprehension of all these emotions presents itself to us in a goodly and plastic figure. This figure the master has restricted to a remarkably simple theme, which presents itself to us as something fixed and definite, and is capable of infinite development, from the most delicate fineness to extreme vigor. This theme, which may be regarded as representing a firm manly individuality, is surrounded by, and from the beginning of the movement yields itself to, all the softer and tenderer emotions, which develop themselves into a declaration of the purely feminine element, which at last manifests itself in the manly principal theme — as it strides energetically through the whole movement — with continually increasing and varied interest, as the overwhelming power of love. This power breaks forth with all its fulness upon the heart toward the end of the movement. The restless motion ceases; and in noble and affecting repose love declares itself, at first gently and tenderly, then by degrees growing to ravishing enthusiasm, and at last taking possession of the entire manly heart, even to its lowest depths. Here once more this heart gives utterance to the thought of life's pains; yet the breast, overflowing with love, swells,— the breast which in its joy comprehends also its pain, just as if joy and woe in their effect upon mankind were one and the same thing. Once more the heart palpitates, and makes the tears of noble manliness to flow; yet from the charm of sadness breaks forth the triumphing shout of power, — that power which has allied itself to love, and in which the fully perfect man now rejoicingly calls out to us for an acknowledgment of his godhead.

But the unspeakable, which with the greatest embarrassment I have here attempted to hint at in words, could only be fully revealed by the master's tone language.

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Old City Hall, Pittsburg.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

First Concert, Thursday Evening, May 12, at 8.15.

PROGRAMME.

Berlioz – – – – – – Overture, "Benvenuto Cellini"

Chopin – – – – Concerto for Pianoforte in E minor, Op. 11

Allegro maestoso.
Romance – larghetto.
Rondo vivace.

Mr. D'ALBERT.

Goldmark – – – – – – Symphony, "Rustic Wedding"

WEDDING MARCH WITH VARIATIONS — Moderato molto.
BRIDAL SONG — Allegretto.
IN THE GARDEN — Andante.
DANCE — Finale, Allegro molto.

Soli for Violoncello.

a Bach – – – – – – – – – – – Sarabande
b Schubert – – – – – – – – – – Moment Musical
c Klengel – – – – – – – – – – – Capriccio

Mr. SCHROEDER.

Wagner – – – – – – – Prelude, "Lohengrin"

Wagner – – – – – – – – Huldigungs March

SOLOISTS:

Mr. EUGEN D'ALBERT. Mr. ALWIN SCHROEDER.

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Old City Hall, Pittsburg.

SEASON OF 1891–92.

Mr. ARTHUR NIKISCH, Conductor.

Second Concert, Friday Evening, May 13, at 8.15.

PROGRAMME.

PART I.

Weber – – – – – – – – – Overture, "Oberon"

Wagner – Fantasy from Act II. "Tannhaeuser," "Blick ich umher"
Mr. HENSCHEL.

Saint-Saens – – – – Symphonic Poem, "Le Rouet d'Omphale"

Soli for Pianoforte.

a Chopin – – – – – – – – Nocturne, Op. 9, No. 3
b Chopin – – – – – – – – Polonaise, Op. 53
c Rubinstein – – – – – – – – Etude, Op. 23, No. 3

Songs with Piano.

a Loewe – – – – – – – – – "The Erl-King"
b Schumann – – – "The Grenadiers"
Mr. HENSCHEL.

PART II.

GADE'S ZION.

Mr. E. H. DERMITT, CHORUS, and BOSTON SYMPHONY ORCHESTRA.

THE PIANOFORTE IS A KNABE.

For descriptive analysis of this programme see page 13.

Boston Symphony Orchestra

Old City Hall, Pittsburg.

SEASON OF 1891–92.

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Third Concert,

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PROGRAMME.

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Youth, Miss IRENE SAMPLE.

Elijah, Mr. GARDNER LAMSON.

For descriptive analysis of this programme see page 22.

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Overture, "Benvenuto Cellini," Op. 23. **Berlioz.**

Benvenuto Cellini, an Italian goldsmith, flourished during the years 1500–1570. He was also distinguished as a sculptor, and by his engraving in metal, coins, medals, and the like. His career was exciting. Now a frequenter of courts, and now an exile, his life was one of constant adventure. The most celebrated specimens of his handicraft are a richly ornamented salt-cellar in the imperial gallery at Vienna and a magnificent shield at Windsor Castle. Of his large works, the bronze group of Perseus and the Head of Medusa are to be found at Florence. Cellini's father wished to make him a musician, but he hated music. The father of Berlioz wanted his son to study medicine, but the composer of the opera of "Benvenuto Cellini" hated physics. With more or less truth, several composers besides Berlioz have written operas founded on the career of Benvenuto Cellini: Franz Lachner, Munich, 1837; Rossi, Turin, 1844; Bozzano, Genoa, 1887; Diaz (French, 1865), opera performed only recently: and Saint-Saëns, who calls his work "Ascanio" (a character with historical justification, portrayed by Berlioz's librettists).

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Berlioz's librettists are M. Alfred de Wailly and M. Auguste Barbier. Their book is based in part upon the *Mémoires* of Benvenuto Cellini. The scene of the opera is laid in Rome, under the reign of Pope Clement VII., and the action takes place during the Carnival season.

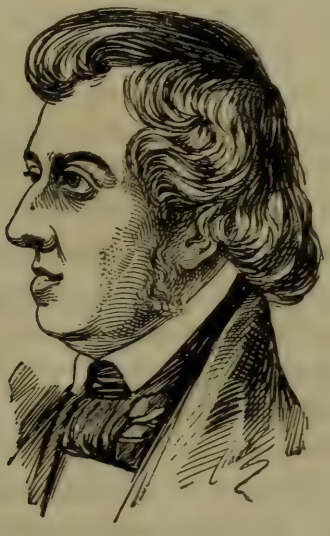
Of the "brilliant failure" of his first and only opera, "Benvenuto Cellini," on the occasion of its production in Paris in 1836, and in London in 1853, Berlioz has given most amusing accounts in his *Mémoires*. He sums up the Paris account by saying: "At last the opera was played. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. Nevertheless, it was given three times, after which Duprez threw up the rôle of Benvenuto, and the work disappeared from the bills, not to appear till long afterwards, when A. Dupont spent *five whole months* in studying the part, which he was frantic in not having taken in the first instance." Subsequent revivals of the opera — at Weimar under Liszt (1852); at Hanover, Von Bülow, conductor (1879); at Leipzig, Nikisch, conductor (1883) and at Carlsruhe, Mottl, conductor (1886) — have gone far to reverse the unfavorable verdict of Paris and London, though they have not yet secured for it the popularity of a standard work. The following lines of analysis of the overture are from the pen of Mr. C. A. Barry: —

"The overture, which is based upon themes from the opera, commences *allegro deciso con impeto* with one which may be regarded as representative of Benvenuto Cellini's bold and daring spirit, as instanced by his devotion to his art as well as to his lady-love, Theresa. For, like a Wagnerian *Leitmotiv*, it not only runs throughout the overture, but, under many disguises, crops up again and again in the opera. At the outset this 'Cellini' motive, as it might be called, enters. It is worked up to a *fortissimo*, and after a pause is interrupted by a *larghetto* in 3-4 time. At the outset the bold and solemn melody of the cardinal's air in the last act is given out by the basses *pizzicato*, with a counter-subject of a tender character superimposed upon it by the upper wood-wind. This counter-melody is then transferred to the strings, against a gently rippling accompaniment for flute, oboe, and clarinet in semi-quavers. Its treatment in this manner, which occupies a considerable space, is at length brought to a tonic full close; and, after a sudden and unexpected modulation to E-flat, the cardinal's air is repeated in this key, but with an entirely new treatment, the melody being sustained by the violoncellos and clarinets, and richly embroidered by the violins *con sordini*, and flute and oboe alternately. Up to the end of the *larghetto* it may be said technically to have been occupied with the introductory section of the overture.

"With a resumption of the *tempo primo* the 'Cellini' motive (No. 1), somewhat modified both in its scope and treatment, now re-enters as the principal subject of the quick movement. Having been extended and brought to a tonic full close, it is followed by a second subject: the extension of this is complemented by a passage of transition, and, after sundry allusions to the 'Cellini' motive, leading to a third subject,— technically speaking, the 'second subject' proper. This consists of a modification of Theresa's air in the first act of the opera, where it occurs in triple time. Bearing in mind that from time to time it is broken in upon by the triplet figure of the 'Cellini' motive, we pass on. Its partial repetition, with the

addition of sundry melodic embellishments, leads at once to the 'working out' section, in which fragments of three of the leading subjects are subjected to an extended treatment. The concluding section, which partakes more of the character of further development than of recapitulation, opens with a fresh presentation of the 'Cellini' motive in full and *fortissimo*. As a climax, the cardinal's air, which before was assigned to the basses alone in crochets, is now given out in semi-breves by the full force of the wind band, and heard in conjunction with the second subject played by the strings, supported by drum-chords in three-part harmony. The cardinal's motive holds its own to the last; and the overture, in accordance with the spirit of the opera, ends triumphantly."

The second overture to "Benvenuto Cellini," played before the second act of the opera, is one known as "Le Carnaval Romain."



Concerto for Pianoforte, in E minor, Op. 11. **Chopin, 1809-1849.**

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself com-

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pelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score: . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says, "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest, and movements of surprising grandeur of thought."

In the London *Athenæum* of May 6, 1848, Mr. Chorley writes in this manner of Chopin and his compositions: "It is true that M. Chopin's notation is by fits, needlessly teasing; that his harmonies from time to time are such as require his own sliding, smooth, delicate fingers to carry off. It is true that old-fashioned, steady pianoforte players, who have no touch of waywardness, or gypsy wildness, or insanity, in their treatment of the instrument, will point to single bars with M. Burchell's monosyllable,—utterly unable, moreover, to make anything of the whole. But there is a world of real as well as of *affected* romance in art; and, although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still or is exactly reproduced, and believing that romantic music appears so simultaneously just now in all the countries of Europe as to indicate a desire that will have satisfaction, such individual reveries, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us, must be allowed to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners, when in a particular mood. He is distinctly, gracefully, poetically natural, and therefore well worth studying in his writings."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense. It was, strange to say, one of the early works of Chopin; and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects, such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter-melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the romanza is inexpressibly lovely."

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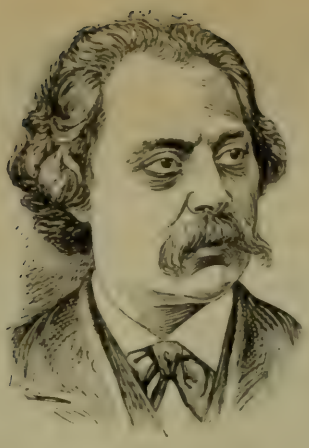
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Symphony, "Rustic Wedding." **Goldmark, 1832.**

Karl Goldmark was born in 1832, in Keszthely, Hungary. He studied the violin under Jansa in Vienna, was at the conservatory there a little while (1847), and then worked diligently by himself. His "Sakuntala" overture and an orchestral *scherzo* excited attention, and since the production of the opera "Die Königin von Saba" (Vienna, 1875) each succeeding work has been awaited with eagerness. He has written slowly, and his compositions are comparatively few in number. In addition to those mentioned, the chief are as follows: a symphony, or, more properly, orchestral suite, "Ländliche Hochzeit"; overture, "Penthesilea"; a violin concerto, a pianoforte quintet, a string quartet, the opera "Merlin," and the overtures "Spring" and "Prometheus Bound." This symphony — or, rather, suite — is not so highly flavored with Goldmark's mannerisms as are other works of his. His Hebraic and Hungarian instincts lead him at times, as in "Die Königin von Saba," to abuse the resources of instrumental color.

The first movement is a "Wedding March," a theme, and variations. The variations — there are thirteen — are ingenious and exceedingly diversified. As Mr. J. S. Dwight once wrote of this movement, "It were a curious wedding procession to *see*, made up of all manner of parties in all manner of moods." The second movement is a "Nuptial Song." "It has a second part, with a tender tune sung by the oboe (as if one of the bridesmaids had stepped forward), accompanied by the theme of the march in the basses." The third movement, a serenade, is omitted on this occasion. The fourth is called "Im Garten." "It suggests the love-converse of the bride and bridegroom." The *finale* is a dance, animated and attractive. One of the many episodes is a return to the garden scene.



Overture, "Oberon." **Weber, 1786-1826.**

The overture to "Oberon" is too well known to need extended description at this time. The themes are from the opera. The opening movement, *adagio sostenuto*, almost wholly consists of fairy music, in the composition of which Weber scarcely had a superior. The magic horn begins, and the fairies answer by their presence. Next appears an echo of Sir Huon's march, played as he returns home from his successful mission. After this the charming fanciful music continues till a *fortissimo* chord

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from the full orchestra ushers in the *allegro con fuoco* section, which begins with a subject taken from the quartet, "Over the dark blue waters." Subsequently the horn call is again heard, and the clarinet gives out a second subject,—the theme of Huon's song, "From boyhood trained,"—which is supplemented by a passage from the great scene for soprano, "Ocean, thou mighty monster." There is also a reference to the chorus of spirits who are directed by Puck to raise the storm which makes shipwreck of the lover's bark.

Weber wrote "Oberon" to please the English, and learned their language at the age of forty, that he might compose in the spirit of that people. In a letter to Kemble, he says, "The English opera is rather a drama with songs." Here lies the reason of Weber's departure in "Oberon" from the scheme of unity of musical drama achieved in "Der Freischütz." Moreover, he knew the English to be "partial to drastic effects, with strong nerves, not quick in their artistic appreciation, wedded to established forms, but in their phlegmatic constitution requiring strong stimulants."



Fantasy from Act II., "Tannhaeuser," "Blick ish umher." Wagner, 1813-1883.

Gazing around upon this fair assembly,
How doth the heart expand to see the scene!
These gallant heroes, valiant, wise, and gentle,—
A stately forest, soaring fresh and green,—
And blooming by their side in sweet perfection,
I see a wreath of dames and maidens fair:
Their blended glories dazzle the beholder,
My song is mute before this vision rare.
I raised my eyes to one whose starry splendor
In this bright heaven with mild effulgence beams,
And, gazing on that pure and tender radiance,
My heart was sunk in prayerful, holy dreams.
And, lo! the source of all delight and power
Was then unto my listening soul revealed,
From whose unfathomed depths all joy doth shower
The tender balm in which all grief is healed.

Oh, never may I dim its limpid waters,
Or rashly trouble them with wild desires!
I'll worship thee, kneeling, with soul devoted,
To live and die for thee my heart aspires.
I know not if these feeble words can render
What I have felt of love both true and tender.





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Face: Portrait of Richard Wagner.
Reverse: (from an original sketch by Prof. Adolph Schmitz, of Dusseldorf): representation of the principal characters in Wagner's works. On the right, the Hollander, Lohengrin, Tannhäuser, Hans Sachs and Tristan; on the left, Brunhilda, Wotan, Siegfried and the Rhinedaughters.

A Pen Picture of Richard Wagner.

The most striking thing about Richard Wagner at first sight was the extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a

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singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggressive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body

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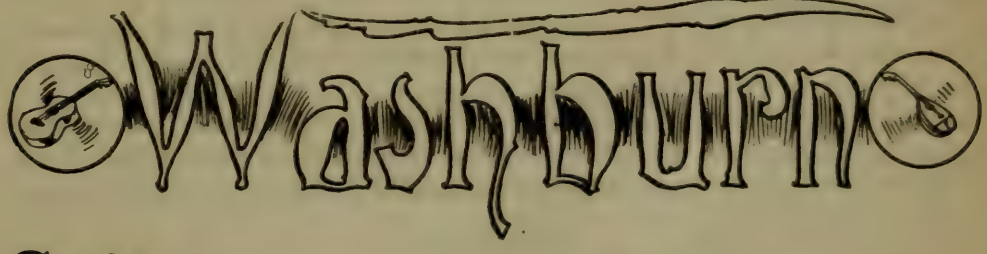
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and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are



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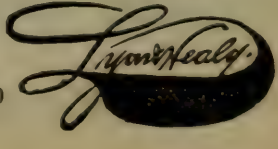
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always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibrations: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."—*From advance sheets of translation and reproduction of the Subscription Edition de Luxe of "Richard Wagner: His Life and Works," by Adolphe Jullien, to be published by the J. B. Millet Company, Boston.*



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Symphonic Poem, "Le Rouet d'Omphale" (The Spinning-wheel of Omphale), Op. 1. Saint-Saens, 1835.

Mythological, legendary, and historical subjects have ever attracted the pen of the most brilliant and cosmopolitan of living French composers Camille Saint-Saëns. Two of the four symphonic poems illustrate phases in the life of Hercules, a third has to do with a roistering son of Jupiter while the fourth ("Danse Macabre"), though pure fantasy, is not without some historical justification. "The Spinning-wheel of Omphale" was composed first of the group of four pieces which introduced a new orchestral manner into France, and proclaimed a Frenchman with a masterly and picturesque method. Saint-Saëns did not, however, originate the title of Symphonic Poem: that was an affair of Liszt's, who thought twelve years about a manuscript poem he heard Victor Hugo read in Paris (1830–35), and finally gave it a musical setting, under the caption "Poëme Symphonique." The date of the composition of Saint-Saëns's symphonic poems (the opus number of the fourth is 50) is about 1875. Saint-Saëns came upon Boston that year like a whirlwind. Theodore Thomas's orchestra played "The Spinning-wheel of Omphale" on November 20; and the interest then created has resulted in a quite thorough acquaintance with what the fascinating Frenchman has written in all forms, save that of opera. But to return to Hercules and the Lydian queen: Saint-Saëns depicts that part of the story in which Hercules is in love with Omphale.

In a notice prefixed to the score the composer informs his hearers that the subject of his music is the alluring power of woman and the triumphant victory of weakness over strength. The "Spinning-wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. "Those," says Saint-Saëns, "who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and in another Omphale laughing over his ineffectual efforts to get free."

When examining the score on the basis of these remarks, Mr. A. Maczewski says, we easily discern its three main subjects of illustration, viz.: —

1. "The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."

2. "Hercules in bondage"; or, as the author has it, "Hercules groaning under the bonds which he cannot break."

3. "Omphale deriding the vain efforts of the hero."

ZION.

INTRODUCTION.— CHORUS.

Hear, O my flock Israel, words from the Lord God!

For aloud my sayings shall be sounding, I will tell you dark and mighty words, from of old, from the bygone ages, of the wonders that were wrought by His arm.

He heard the groanings and cries of the children of Israel, He broke the chain of their bondage, and He brought them home for His people.

NO. 1.— CHORUS.

The Departure from Egypt.

The Lord Omnipotent hath in Egypt, in the field of Zoan, shown unto His people His mighty power.

He clave in twain the sea, and through the deep He led them, and as a wall He gathered the waters.

He led them on in the day-time with a cloudy pillar, and all night through with a light of fire; from out the stony rock gushed forth at His command full-flowing rivers; manna dropped like the rain at His word, God's heavenly bread was food unto all.

Like as a flock He hath gently led His people by Moses' and Aaron's hand.

NO. 2.— CHORUS.

The Captivity in Babylon.

But then His flock forsook the commandments of God, they scorned the Holy One of Israel, and forgat the wonders and the works He had wrought.

God the Omnipotent cries unto the earth; from morning until evening He is calling, if we perchance may hearken.

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Wasting fire before Him is going, mighty thunder and tempest. God the Lord judgeth His people.

As chaff will I scatter them that forsake me, yea, like as chaff to the winds of the desert.

Hearken! I bid my servant smite them, the king out of Babylon: with the breath of my anger I desolate the land!

So He made them to fall by the heathen, and their mighty foeman bowed them down.

No. 3.— Baritone Solo and Chorus.

The Return.— Prophecy of the New Jerusalem.

Yet merciful and tender is the Lord, forgiving and full of goodness; His anger doth not ever burn; He pardons sin, and forgets wickedness, and puts far away displeasure.

He doth lead gently His flock Israel, and bring them to their native land.

Merciful and tender is the Lord, forgiving, and full of goodness.

There shall come a Redeemer, a Saviour, to Zion, for the sons of Jacob, if turning and repenting they will seek from the Lord mercy.

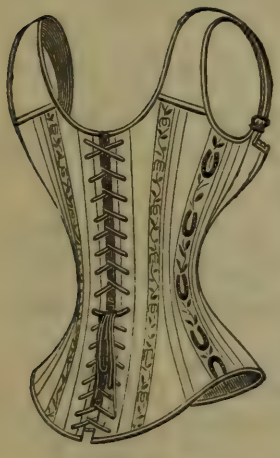
Bethlehem Ephratah! Thou art not the least of the towns of Judah, for out of thee shall rise a Ruler of Israel; and His reign is everlasting; from eternity are His goings forth!

Arise and shine, O Zion! thy light comes, and the glory of the Lord surrounds thee.

Lift up thy head, and behold how they gather themselves together; from all countries come thy sons assembling, and at thy side thy daughters shall be nursed and sheltered; the cedars of Lebanon come unto thee to adorn thy sacred temple.

Thou shalt call thy sheltering walls Salvation; of thy gates shall the name be Praise to God!

Never shall thy sun be setting, and never thy moon withdraw herself, for the Lord is thy light everlasting.



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Born at Hamburg, February 3, 1809. Died at Leipzig, November 4, 1847.

ELIJAH.

ORATORIO. Opus 70. Produced at Birmingham, under the composer's direction, Aug. 26, 1846. English version by WILLIAM BARTHOLOMEW, adapted from the original arrangement in German of Scriptural texts. Forty-seventh performance by the Society; first time, Feb. 13, 1848, at the Melodeon.

CHARACTERS REPRESENTED.

Elijah	*Bass.*	The Widow	*Soprano.*
Obadiah	*Tenor.*	An Angel	*Soprano.*
Ahab	*Tenor.*	An Angel	*Contralto.*
A Youth	*Soprano.*	The Queen	*Contralto.*
Angels, People, Priests of Baal			*Chorus.*

PART ONE.

Recitative. *Elijah.* As God the Lord of Israel liveth, before Whom I stand, there shall not be dew nor rain these years, but according to my word.

Overture. *Moderato.*

Chorus. *People.* Help, Lord! Wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will, then, the Lord be no more God in Zion?

Recitative. *Chorus.* The deeps afford no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth: the infant children ask for bread, and there is no one breaketh it to feed them!

Chorus. *People.* Lord, bow Thine ear to our prayer!

Duet. *Soprano. Alto.* Zion spreadeth her hands for aid; and there is neither help nor comfort.

Recitative. Air. *Obadiah.* Ye people, rend your hearts and not your garments for your transgressions; even as Elijah hath sealed the

heavens through the word of God. I therefore say to you, Forsake your idols, return to God; for he is slow to anger, and merciful, and kind, and gracious, and repenteth him of the evil. . . . If with all your hearts ye truly seek Me, ye shall ever surely find Me. Thus saith our God. Oh that I knew where I might find Him, that I might even come before His presence!

CHORUS. *People.* Yet doth the Lord see it not: He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us! For He, the Lord our God, He is a jealous God; and He visiteth all the father's sins on the children to the third and fourth generation of them that hate Him. His mercies on thousands fall,—fall on all them that love Him, and keep His commandments.

RECITATIVE. *Angel.* Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There thou shalt drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

DOUBLE QUARTET. *Angels.* For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

RECITATIVE. *Angel.* Now Cherith's brook is dried up; Elijah, arise and depart, and get thee to Zarephath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

RECITATIVE. AIR. *Widow.* What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? — to slay my son art thou come hither? Help me, man of God! My son is sick, and his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper!

Elijah. Give me thy son. Turn unto her, O Lord my God; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plenteous in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

Widow. Wilt thou show wonders to the dead? There is no breath in him!

Elijah. Lord, my God, let the spirit of this child return, that he again may live.

Widow. Shall the dead arise and praise thee?

Elijah. Lord, my God, let the spirit of this child return, that he again may live!

Widow. The Lord hath heard thy prayer, the soul of my son reviveth.

Elijah. Now behold, thy son liveth!

Widow. Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

Elijah. Widow. Thou shalt love the Lord thy God with all thine

heart, and with all thy soul, and with all thy might. Oh, blessed are they who fear Him.

CHORUS. Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

RECITATIVE. *Elijah.* As God the Lord of Sabaoth liveth, before Whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

Ahab. Art thou Elijah, he that troubleth Israel?

People. Thou art Elijah, he that troubleth Israel!

Elijah. I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount Carmel: there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

People. And then we shall see whose God is God the Lord.

Elijah. Rise, then, ye priests of Baal: select and slay a bullock, and put no fire under it: uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the God who by fire shall answer, let him be God.

People. Yea; and the God who by fire shall answer, let him be God.

Elijah. Call first upon your god: your numbers are many: I, even I only, remain, one prophet of the Lord! Invoke your forest gods and mountain deities!

CHORUS. *Priests.* Baal, we cry to thee! hear and answer us! Heed the sacrifice we offer! Baal, oh, hear us, and answer us! Hear us, Baal; hear, mighty god! Baal, oh, answer us! Baal, let thy flames fall and extirpate the foe! Baal, oh, hear us!

RECITATIVE. *Elijah.* Call him louder, for he is a god! He talketh; or he is pursuing; or he is in a journey; or, peradventure, he sleepeth; so awaken him; call him louder.

Priests. Hear our cry, O Baal! now arise! wherefore slumber?

Elijah. Call him louder! he heareth not. With knives and lancets cut yourselves after your manner: leap upon the altar ye have made: call him and prophesy! Not a voice will answer you; none will listen, none heed you.

Priests. Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

RECITATIVE. AIR. *Elijah.* Draw near, all ye people: come to me! Lord God of Abraham, Isaac, and Israel! this day let it be known that Thou art God, and I am Thy servant! Oh, show to all this people that I have done these things according to Thy word! Oh, hear me, Lord, and answer me; and show this people that Thou art Lord God; and let their hearts again be turned!

QUARTET. *Angels.* Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right

hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon Thee!

RECITATIVE. *Elijah.* O Thou, Who makest Thine angels spirits; Thou, Whose ministers are flaming fires, let them now descend!

CHORUS. *People.* The fire descends from heaven; the flames consume his offering! Before him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord; and we will have no other gods before the Lord!

RECITATIVE. *Elijah.* Take all the prophets of Baal; and let not one of them escape you; bring them down to Kishon's brook, and there let them be slain!

People. Take all the prophets of Baal; and let not one of them escape us; bring all and slay them!

AIR. *Elijah.* Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day; and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

AIR. *Contralto.* Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him.

RECITATIVE. *Obadiah.* O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

Elijah. O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people: open the heavens and send us relief; help, help Thy servant now, O God!

CHORUS. *People.* Open the heavens and send us relief; help, help Thy servant now, O God.

Elijah. Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

Youth. There is nothing. The heavens are as brass above me.

Elijah. When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them, then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

People. Then hear from heaven, and forgive the sin! Help! send Thy servant help, O God!

Elijah. Go up again, and still look toward the sea.

Youth. There is nothing. The earth is as iron under me.

Elijah. Hearest thou no sound of rain? Seest thou nothing arise from the deep?

Youth. No: there is nothing.

Elijah. Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

Youth. Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

People. Thanks be to God, for all His mercies!

Elijah. Thanks be to God, for He is gracious, and His mercy endureth forevermore.

CHORUS. Thanks be to God! He laveth the thirsty land! The waters gather; they rush along; they are lifting their voices! The stormy billows are high; their fury is mighty. But the Lord is above them, and almighty!

PART TWO.

AIR. *Soprano.* Hear ye, Israel; hear what the Lord speaketh! Oh, hadst thou heeded My commandments! Who hath believed our report; to whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel and his Holy One, to him oppressed by tyrants: thus saith the Lord: I am he that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die, and forgettest the Lord thy Maker, Who hath stretched forth the heavens and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.

CHORUS. Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee, Be not afraid! Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

RECITATIVE. *Elijah.* The Lord hath exalted thee from among the people, and over His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

Queen. Have ye not heard he hath prophesied against all Israel?

CHORUS. *People.* We heard it with our ears.

Queen. Hath he not prophesied also against the King of Israel?

People. We heard it with our ears.

Queen. And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's? The gods do so to me and more, if, by to-morrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

People. He shall perish!

Queen. Hath he not destroyed Baal's prophets?

People. He shall perish!

Queen. Yea, by the sword he destroyed them all!

People. He destroyed them all!

Queen. He also closed the heavens!

People. He also closed the heavens!

Queen. And called down a famine upon the land!

People. And called down a famine upon the land!

Queen. So go ye forth and seize Elijah, for he is worthy to die. Slaughter him! do unto him as he hath done.

People. Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

RECITATIVE. *Obadiah.* Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps; that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life; to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee, He will not forsake thee. Now begone, and bless me also.

Elijah. Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

AIR. *Elijah.* It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity! I have been very jealous for the Lord God of Hosts! for the Children of Israel have broken Thy covenant, thrown down Thine altars, and slain Thy prophets with the sword: and I, even I only, am left; and they seek my life to take it away.

RECITATIVE. *Tenor.* See, now he sleepeth beneath a juniper-tree in the wilderness; and there the angels of the Lord encamp round about all them that fear Him.

TRIO. *Angels.* Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved, thy Keeper will never slumber.

CHORUS. *Angels.* He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

RECITATIVE. *Angel.* Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

Elijah. O Lord, I have labored in vain; yea, I have spent my strength for naught! Oh that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? Oh that I now might die!

AIR. *Angel.* Oh, rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

CHORUS. He that shall endure to the end shall be saved.

RECITATIVE. *Elijah.* Night falleth round me, O Lord! Be Thou not far from me; hide not Thy face, O Lord, from me! my soul is thirsting for Thee, as a thirsty land.

Angel. Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

CHORUS. Behold, God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord; but yet the Lord was not in the tempest. Behold, God the Lord passed by! And the sea was upheaved, and the earth was shaken; but yet the Lord was not in the earthquake. And after the earthquake there came a fire; but yet the Lord was not in the fire. And after the fire there came a still small voice; and in that still voice, onward came the Lord.

RECITATIVE. *Contralto.* Above Him stood the seraphim, and one cried to another:

QUARTET. CHORUS. *Angels.* Holy, holy, holy is God the Lord, the Lord of Sabaoth! Now His glory hath filled all the earth.

CHORUS. Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the Mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses; and he went by a whirlwind to heaven.

AIR. *Tenor.* Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away forever.

RECITATIVE. *Soprano.* Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

CHORUS. But the Lord from the north hath raised one, who from the rising of the sun shall call upon His name and come on princes. Behold My servant and Mine elect, in whom My soul delighteth! On him the spirit of God shall rest, the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

QUARTET. Oh, come every one that thirsteth, oh, come to the waters: come unto Him. Oh, hear, and your souls shall live forever!

CHORUS. And then shall your light break forth as the light of morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent thy name is in all the nations! Thou fillest heaven with Thy glory. Amen!

Those who wish to leave the hall before the end of the concert are respectfully and earnestly requested to do so during the pause before the final chorus.